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# SKETCH

#32

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**JOSEPH MICHAEL LINSNER**

**INTERVIEW**

SKETCH #32

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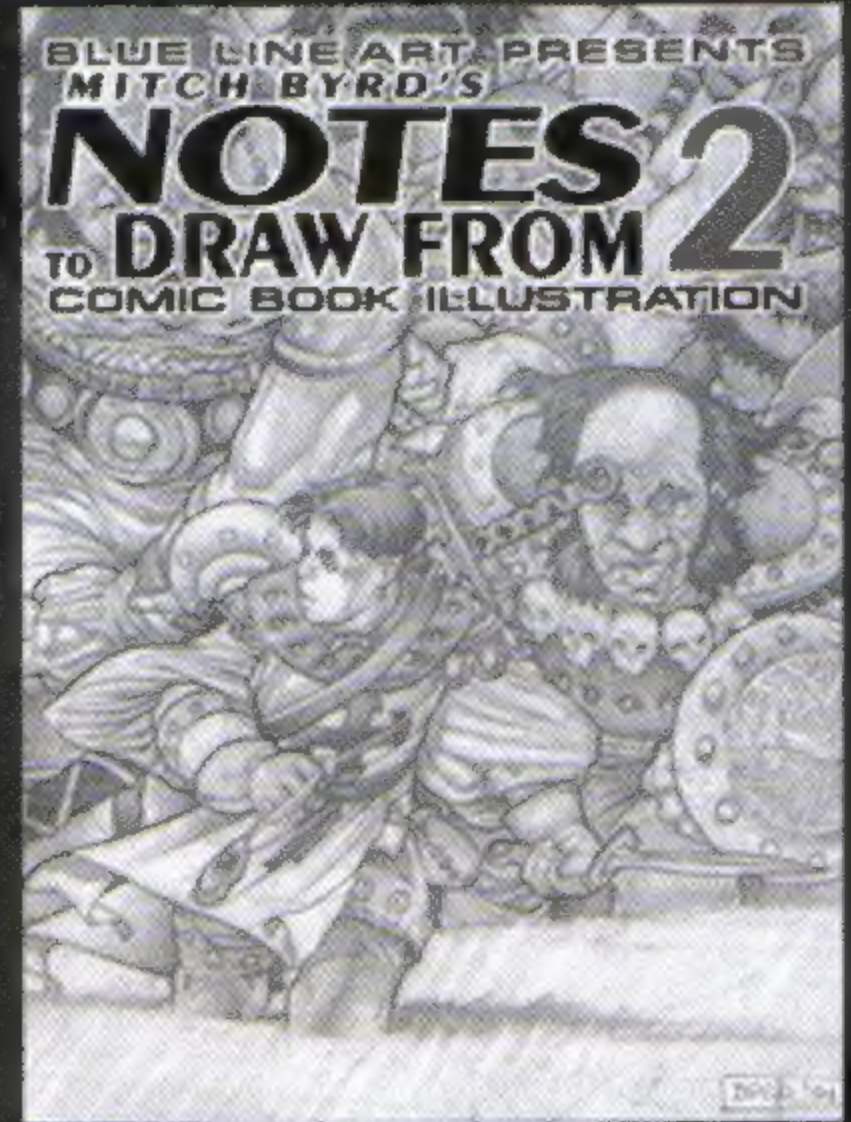
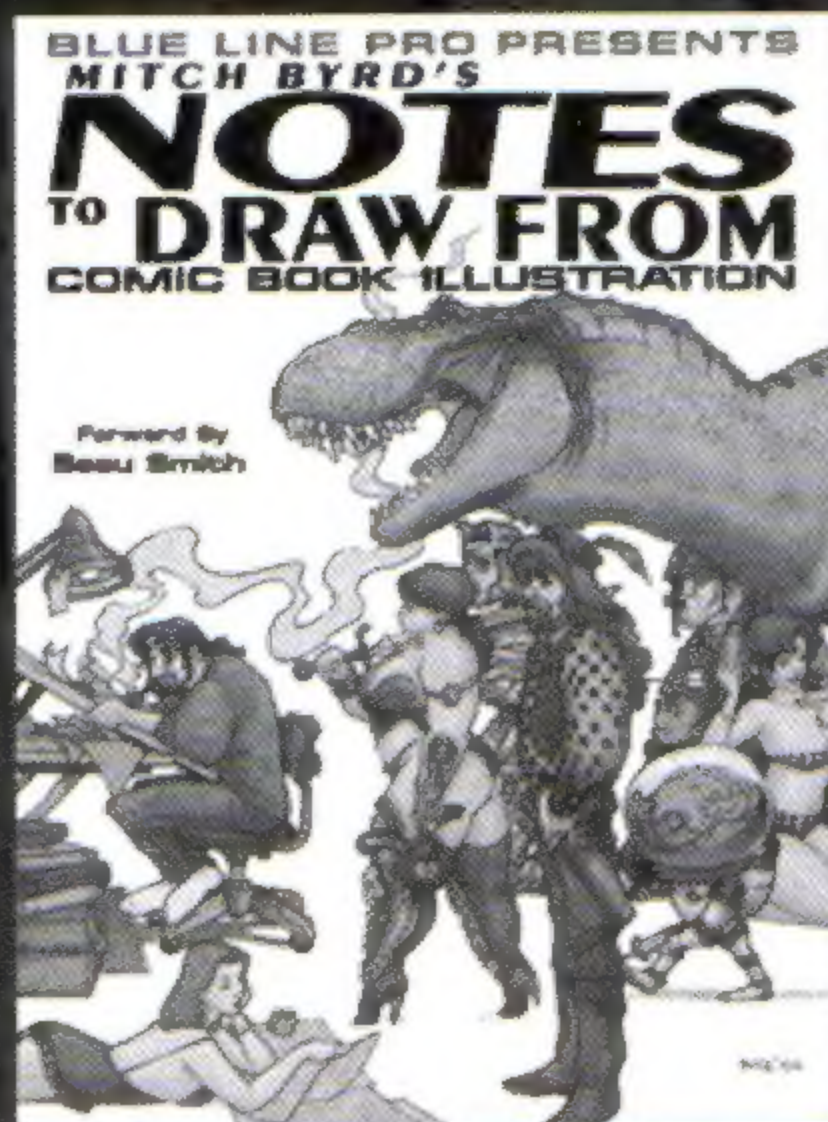
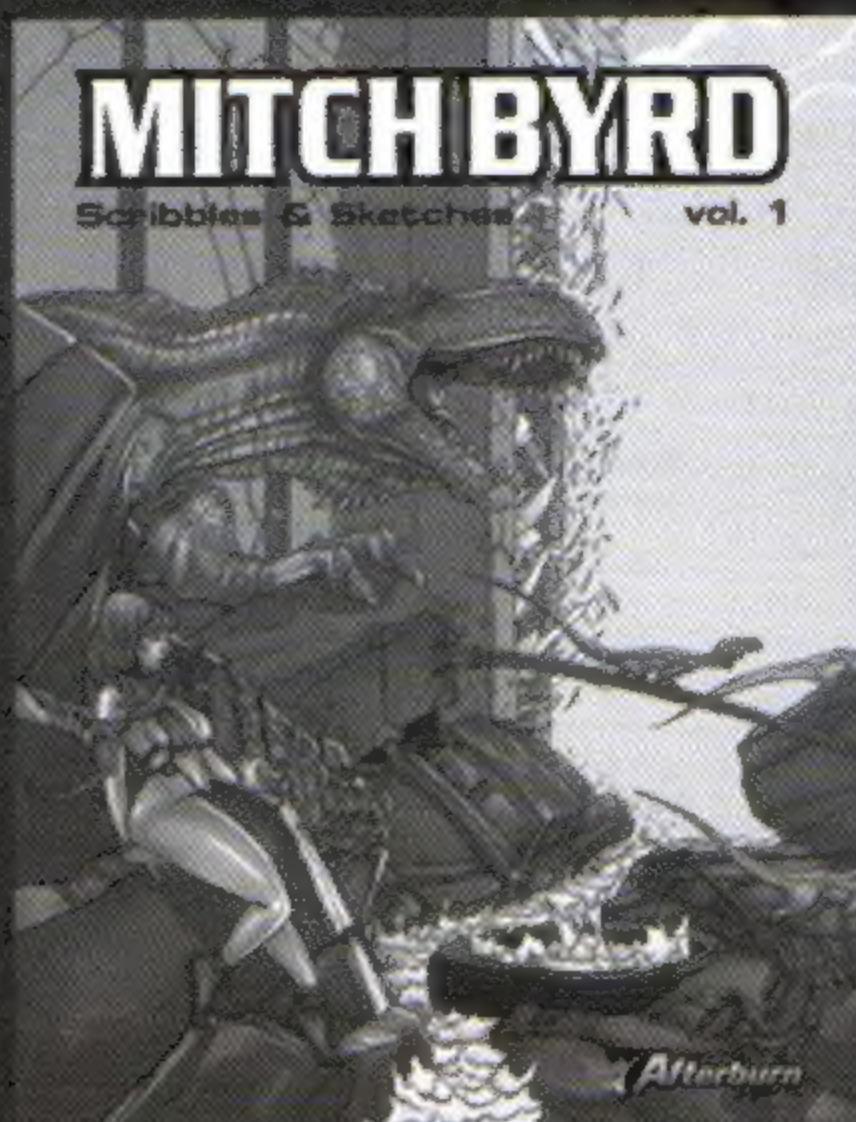
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The World Wide Web or WWW!

My experiences on the World Wide Web have been limited to selling art supplies with Blue Line Art and using it as a brochure showing artwork and stuff. (And occasionally downloading an I Tunes song for my son). Still, I thought I knew a good bit about using the World Wide Web to support my business. Don't let my wife know I ever said this, but boy was I wrong!

In March, 2007 I made my jump into publishing both older and new material for the World Wide Web (man, we have to shorten this! From now on we are calling it the "internet") at BLOODANDROSES.COM. This has been a thrill, a nightmare and one heck of an experience. Now understand, I come from "old school" publishing. You create a comic (24 to 32 pages), print it in standard, stapled paper format and then collect it into a graphic novel. Now we get to publish 3 story pages (2 pages from previously created work and 1 created just for the internet) a week along with 2 sketch pages totaling 5 pages of material available for any fan to reader for free. That's the kicker. FREE!

Anybody can read. Heck, we want as many people as possible to read it! We ask them to vote so we move up on web comics charts to attract more (free) readers. The Internet is a fantastic place to attract readers. We have had over 2,000 unique visitors in less than four weeks. We are spending very little on promotion and our readership is growing. So the question is how do we pay our creative team? It will take over a year to create enough material to publish a graphic novel of the new works. We will be publishing limited edition comics with very small print runs to help generate some cash flow, but this will take at least twenty weeks to get enough artwork finished. We have a writer (yours truly) a penciler, an inker, a colorist, a letterer (yours truly) and an editor. Now if you take Yours Truly out of the equation you still have four creatively talented people to pay for their hard work, because it's the same process to create a page of comics for print as for the web. We have added a Paypal Donation button and set up a nice on-line store to sell items and autographed stuff. As of four weeks of being on-line we haven't made a dime. Now I know, that's not much time... you have to give it time to build... and truthfully I can allow it to build and eventually I believe this property is strong enough to create a very good following.

You're probably thinking so what are you going on about? (other than giving your own site lots of press). What I'm getting on about is how can someone who doesn't have a reserve of materials, a working knowledge of the internet and other businesses to help fund the creative team for a limited amount of time get a quality online publication going?

Bill Love and I are currently working on a series of articles that will start appearing next issue about the do's, don'ts and some time "oops" of creating your own on-line comic. If you have working knowledge, if you or someone you're acquainted with have a successful on-line comic, we would like to hear from you. Are you making a living on your on-line work? Are you creating additional products to sell? How are you making it work?

Let us know so we can pass it along.

Take care,

Robert Wayne Hickey  
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BLOODANDROSES.COM  
(go vote for us)

# BLUE LINE ART'S SKETCH

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Comic books are a **fun medium!** Blue Line Arts' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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# Inside

sketch magazine NOV 32

## Joseph Michael Linsner

Interview by Bill Nichols ..... pg. 7

### A note...

Robert Wayne Hickey ..... pg. 4

### Editorial

Bill Nichols ..... pg. 6

### Saying It With Impact

Tom Bierbaum ..... pg. 16

### A Real Beast

Mitch Byrd ..... pg. 19

### Sketch Forum

Winner Artwork ..... pg. 24

### Writing & Drawing Elmer

Gerry Alanguilan ..... pg. 41

### Lettering: Where The Word Ends up

Johnny Lowe ..... pg. 44

### Inkblots: Inking History

Bob Almond ..... pg. 47

### Sketch Cards

Rich A. Molinelli ..... pg. 49

### Where Good Artists Go Bad!

Mike Gagnon ..... pg. 51

### Pro-Folio

Rafael Kayanan ..... pg. 55

### The Steps: Painkiller Jane Cover

Joe Quesada & Jimmy Palmiotti ..... pg. 58

### Coloring: Step Into The Light

Scott Keating ..... pg. 59

Letters ..... pg. 54

Books, Tools, Etc. .... pg. 57

Classifieds ..... pg. 62



Coloring by Scott Keating





### Bill's Words

I don't like eggs...

Not scrambled, not sunny-side up, not hard-boiled, none of it...oh, I'll eat eggs as an *ingredient*, mind you, in pancakes or something *good*, but nope, no omelets for me, mister. I may be ovum-challenged, but that's one of my **dislikes**.

On the other hand, I **love** comics.

Plain and simple. Whoops, maybe I should have put the whole thing in **bold**. Wait...

**I love comics.**

Yup, that's better.

I've loved this medium since I was 4 or 5 and have been a part of it in some way for most of my adult life, from my days as a fan artist and writer to being a retailer until now as I edit this fine magazine we call **Sketch**.

These days I know that comics are a part of me, of who I am. Others may think or say that they are immature, that they are the stuff of adolescents.

Know what? Comics are **more** than that, influencing the popular culture and the world around us from television to movies to Paul McCartney singing "*Magneto and Titanium Man*". You get the idea.

Comics are made up of the Stuff of Inspiration and Imagination. They are the well from which I drink from time to time. I slake my thirst with a good story and good art.

And I get **inspired**. The next thing you know, I want to work some more on my own comics stories (there's over a dozen at last count...). And in turn, I want to inspire others.

My hunger is satisfied, but I know that I'll get hungry again...

I still won't eat an omelet, though.

Bill Nichols  
Senior Editor, **Sketch Magazine**

PS: I may not be crazy about eggs, but I do like chicken. One I like especially well is Gerry Alanguilan's **Elmer**. Check it out.

Oh, and all the other talented contributors we've had around here lately? They're all Pretty Good Eggs, too. I'll make an exception for them...





# JOSEPH MICHAEL LINSNER

## interview

by Bill Nichols

**Sketch:** So, what are you working on now, Joe?

**Joe Linsner:** A couple of projects. I am finally doing the actual work on *Dark Ivory*, a vampire book that is being co-written by Eva Hopkins. I put out a *Dark Ivory* sketchbook in

2000, and we've been hammering out the final script whenever the inspiration would hit us. That is my major project for the next year.

A new artbook is coming out this summer. *Girls & Goddesses – the Pin-Up art of*

**JML.** The title pretty much says it all. One of these days I might just quit comics and devote all of my time to pin-up art. Doing comics is so much damn work, and the greater world seems to respect pin-up artists more than they do comic book artists. We'll see.





Phoenix © Marvel Comics. Artwork by Joseph Michael Linsner



Right now I still have too many stories left to tell, so for the next decade I will be balancing my two major interests.

**Sketch:** *How do you like to work?*

**Joe:** Always with a full script. I wanna know exactly what words are coming out of a character's mouth in every panel. Maybe I shouldn't say FULL script – don't those usually break down the exact panels and all of that stuff? No, I prefer to work from

a script that is like a play script – dialogue, captions, and just basic stage directions. An Alan Moore script might drive me crazy, though I'd love to work with him someday. He is the best in the biz.



On **Claws** I usually added panels. If the script suggested 4 panels, I just naturally visualized it as 8. One of my favorite things is getting the characters to act – to emote. With **Claws** I specifically asked for lots of snappy dialogue that I could bring to life. I think it worked pretty well.

**Sketch:** Are there any writers you would like to work with?

**Joe:** Well, Alan Moore is wonderful. He is that rare creator who would excel in any field he chose to work in, film, theatre, music, etc... I would love to illustrate an Alan Moore short story. Next to him, I think that Pat Mills is the best writer in comics. He did **Slaine** and **Marshal Law**, two of my favorite comics. I recently got a chance to work with Stan The Man Lee, which was awesome. A childhood dream come true!

**Sketch:** I know you do most of your own stuff, but is there anybody whose inking style so differs from your own that you would just like to see how the styles mesh?

**Joe:** I am not really up on who the latest hot inkers are. I see plenty of great work being done, but I have sadly developed a blind spot for names. As I kid I could tell you who inked every issue of Dave Cockrum's first run on the **X-men**, but these days nothing sticks. I am sure the fact that I render all of my own work has a lot to do with



Rough page layouts for Marvel Comics **CLAWS** mini-series. Illustrated by Joseph Michael Linsner.

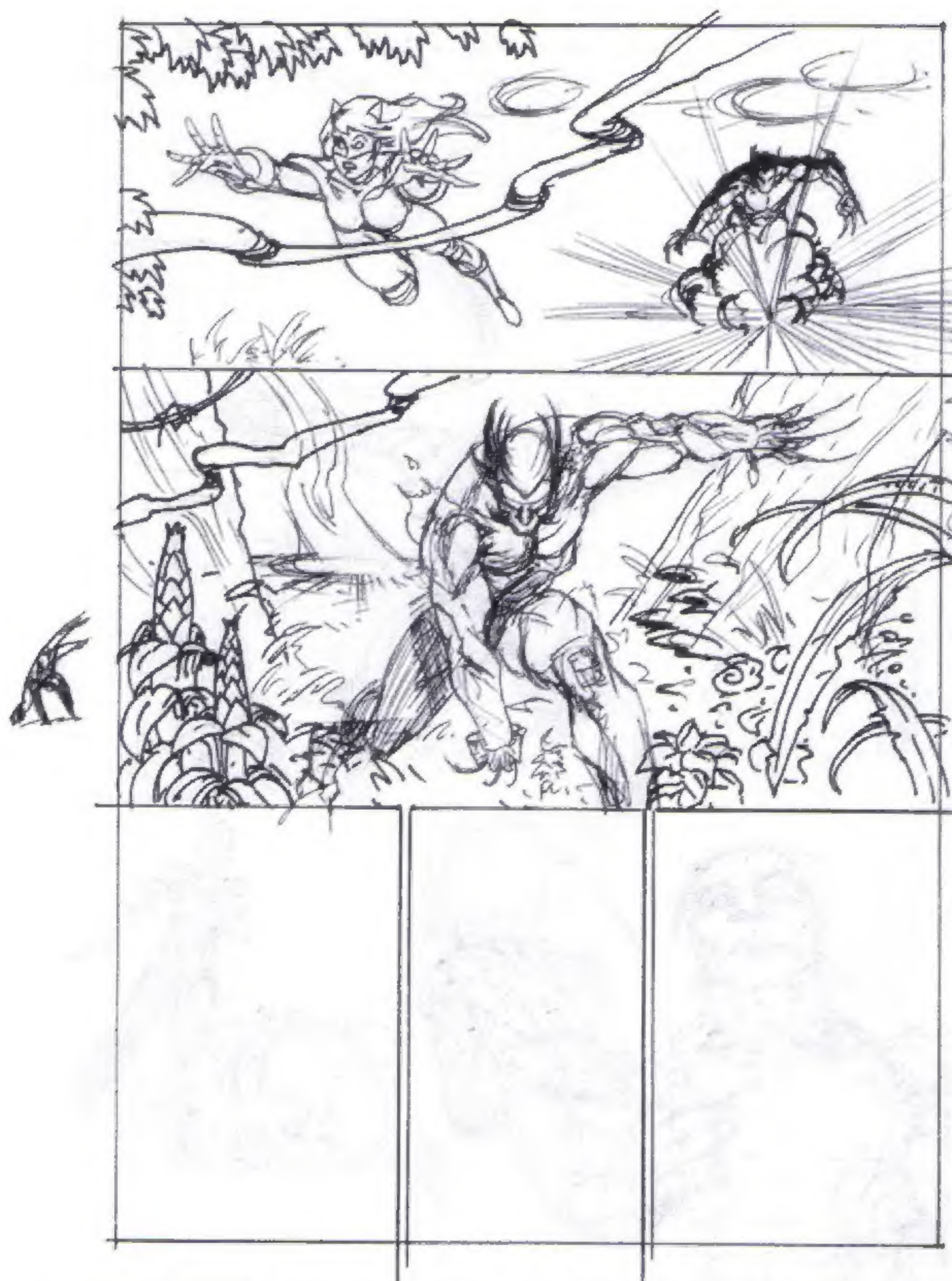
that. I have experimented with inkers in the past, but nothing has ever thrilled me. Things looked okay – the finished product was good – but everything was off just enough to bug me.

**Sketch:** What's your background, Joe? Did you go to art school or are you self-taught?

**Joe:** Self-taught, and still learning. After high school, I

had tried out for a few scholarships, came close, but no dice. I worked in an auto parts warehouse, then airbrushed leather jackets, and designed biker t-shirts. I was doing that when I found out how cheap it was to self-publish a comic. It was right after the late 80's Black & White implosion. Everyone I talked to told me that B&W comics were dead, but I dove in anyway. I'm glad that I did. I





Same rough page layouts but flipped horizontally. Illustrated by Joseph Michael Linsner.

learned so much about depth of field and contrast by working in black and white. You have a very limited palate, especially when using alcohol markers. 10% — 90% warm grey, mixed with black and or white. 1 through 10, 10 being black, take your pick. I learned the very basics of how images work. Dark advances, light recedes. Something in the foreground would have more

black in it, a mountain range in the distance would have no black in it. It carried over into my color work, and I am still working it out. Like I said, I am still learning.

I used to wonder what happened to certain heroes of mine (who shall remain nameless). It seemed like their work evolved to a functional point, and then stopped

growing. In this regard, my major hero is Moebius. He is constantly growing, experimenting, stretching — learning! That is what I want.

**Sketch:** What about your influences? Did you have favorites growing up? Comics or certain creators?

**Joe:** I'll tell you some of my all time favorite comics — my Desert Island Comics.

**Savage Sword Of Conan #4 (or #5) — A WITCH SHALL BE BORN** art by John Buscema & Tony Dezuniga. Awesome, f\*\*\*ing awesome. I learned more from that one comic than anything else I have ever seen. The whole sequence where Conan is crucified is perfect. Not a single wasted line.

**Neverwhere** by Richard Corben. A masterpiece. That book should still be in print 100 years from now. The elemental forces it draws upon will never leave the human psyche. It is the ultimate adventure tale, told with all of the masks ripped away. The hero is big, naked, and well hung. The heroine is blonde and busty. The villain is a homosexual twerp. Corben found a way to plug into the all of the basic archetypes in such an original yet obvious way. I love that book.

**WORMS OF THE EARTH** from **Savage Sword # 17 (?)** art by Barry Smith and Tim Conrad,





Batman © DC Comics Artwork by Joseph Michael Linsner

though mostly Tim Conrad. Truly the most atmospheric comic ever done. Conrad was really illustrating a movie. Early morning dewdrops on every leaf. Morning fog. Such elements were never captured in comics before. Conrad took me by the hand and dragged me into the world of Bran Mak Morn. The experience of that comic felt so incredibly real. I firmly believe that Tim Conrad is one of the unheralded geniuses of this medium.

**Thor** #300, art by Keith Pollard.

The ultimate pagan challenging of the gods. Odin gets crucified on the tree of life, Earth faces judgment day, and Thor takes on the Celestials — alone. AWESOME! It totally shaped who I am today. I was born Catholic, but from a very early age, classic mythology spoke to me in a much deeper way. I was aware of the symbols in Christian mythology, but they never spoke to me. **Thor** #300 was the first time I had seen different mythologies juxtaposed for dramatic effect. **Odin crucified.** It blew my mind. At the end of the comic, we fi-

nally discover who Thor's mother is. Mother Nature — basically The Goddess. Anyone who is familiar with my work should hunt this comic out. They will get a good look at the progression from inspiration to realization. It is amazing to think that a major company like Marvel would publish a comic like this.

**Red Nails**, art by Barry Smith. The best action scene of all time. When Conan hurls Valeria aside and whacks the dinosaur in the snout. Perfect comic book storytelling. The



perfect freeze frame snapshots of an action filled moment.

***The Man from Utopia***, by Rick Griffin. Abstracto comics. If they can have anti-narrative novels, why not anti-narrative comics? An artist going wild and indulging in pure graph-o-mania.

***CAVE WIMP***, by R. Crumb, in ***Zap*** # 12. In my opinion, his best work. There is not a wasted panel, not a wasted line. Profound, tragic, and yet hysterical. Only Crumb could pull off this ingenious balancing act.

Other honorable mentions –

***The Galactus Trilogy***

By Lee & Kirby.

***Watchmen***

by Moore & Gibbons.

***The Nikipol Trilogy***

by Enki Bilal

***Avengers Annual*** #9, art by Michael Golden (another unsung genius of the medium).

***Night Music***

by P. Craig Russell.

***Arzack***

by Moebius

***The Aedena Cycle***

by Moebius

***Maus***

by Art Spiegelman.



Batman © DC Comics Artwork by Joseph Michael Linsner

***Ed the Happy Clown***

by Chester Brown.

***The Sacred & The Profane***

by Dean Motter & Ken Steacy.

***The Dark Knight Returns***

by Frank Miller.

**Sketch:** Pizza Toppings?

**Joe:** When it comes to Pizza, I am dull. Plain cheese, pizza, sometimes extra cheese.

**Sketch:** Do you (still) have mentors/idols in the Biz?

**Joe:** Sure. Mostly European. Moebius. Enki Bilal. Those guys do more of the 'auteur' thing, where one person shares his personal vision with the world. I have been doing that since day one, so they are still my guiding lights.

**Sketch:** As if I couldn't guess, what are your favorite things to draw?

**Joe:** Girls & Goddesses! If I live to be 90, I will never get tired of exploring the mysteries of the feminine form. I love 'em. In comics, I love doing both a





L I N S I D E R  
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great dialogue scene as well as a good fight scene. I don't like drawing buildings. I still will draw certain superheroes in my sketchbooks for fun. Batman, Thor & Iron-Man are my faves. One of these days I will do a book starring Thor & Iron-Man.

Ultimately, I want to work bigger. Right now everything I do is ruled by my 12 x 18 scanner, so it never gets any bigger than that. I have done big paintings, like 5 foot by 8 foot, and it was a totally different experience. You have to use your whole body when moving the brush. It is a much more

physical act.

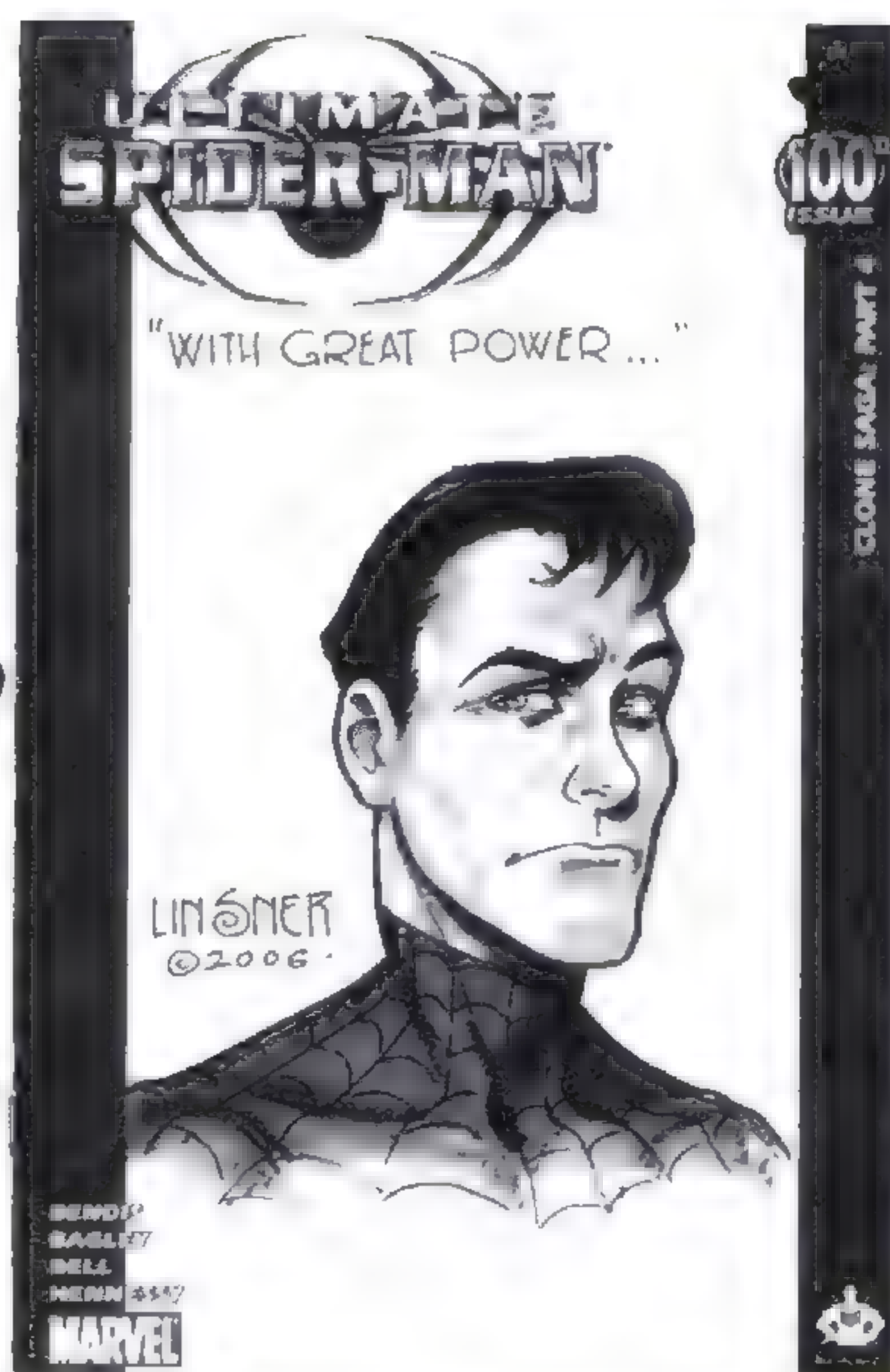
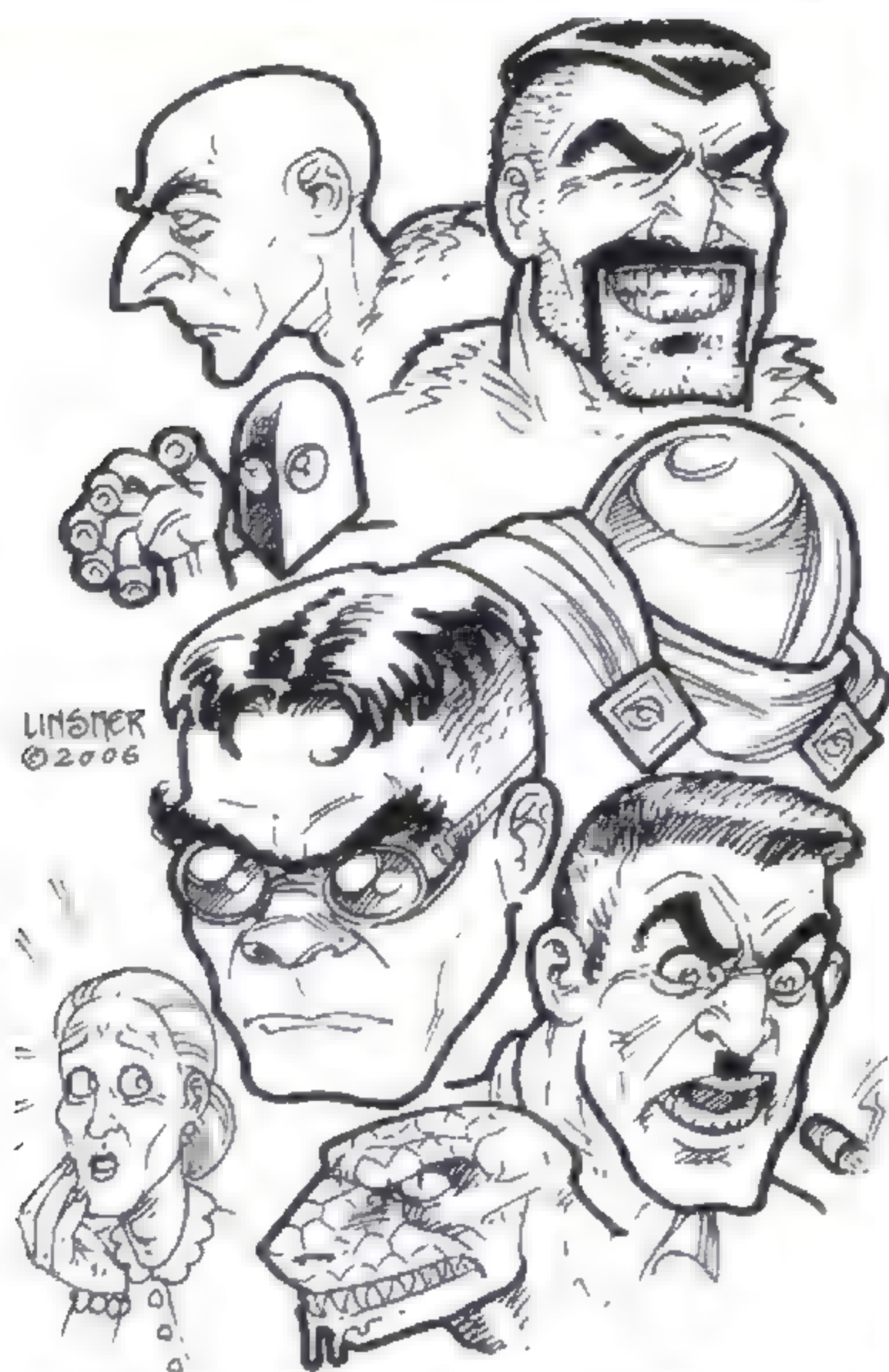
**Sketch:** What tools do you use in your work? Do you have favorite brands?

**Joe:** I could be a pitchman for Prismacolor. I use their alcohol markers, and both their hard and soft pencils. I use Dr. Martin's airbrush paint. Cotman watercolors. Pigma pens mostly for inking. These days Photoshop is essential. I don't create anything in Photoshop, but since all of my work is destined for publication, Photoshop helps insure that it will print best. Closest to what I want. Far too many times in the past I have sent a piece off to the printer, and when it came back what was supposed to be a pure white was a creamy soft yellow. Going into the channels and cleaning things up in Photoshop helps eliminate those sort of mistakes. Better pure blacks, better pure whites.

**Sketch:** What's the easiest thing about all this and the hardest?

**Joe:** The easiest part of my job is making my own hours. There have been times where I have had to be in NYC at 8:00 am for a commercial job, and the commute was pure hell (I used to live on Long Island). The subways were filled with angry people all hating the world because they were half awake and being shuttled to jobs they loathed. Ugh - too





Sketch cover of Ultimate Spider-Man #100 for a special fund raiser. Illustrated by Joseph Michael Linser.

much negative energy. I make my own hours, and usually work deep into the night. It is much more peaceful. The rest of the world is sleeping, and the psychic airwaves are much calmer.

The hardest part is forcing yourself to be creative. If you are working from a script, and are being fed instruction, it isn't so bad. But when you have a cover due on Monday morning for a new #1, and it has to be killer, it sometimes gets a little taxing. I suppose that is the test – to quote Al Pacino as Satan in 'The Devil's Advocate' "Can you summon your powers at will?" Sometimes yes, sometimes no. Although I like to think that I work well under pressure.

**Sketch:** What's the process of doing comics like for you?

**Joe:** These days it all starts with a flow chart. I will chart out all of the dramatic moments, and try to align them with the page breaks. I always plan ahead for whatever page count I am saddled with. The difference between 22 pages and 32 is enormous. With 32 pages you get a lot more elbow room, and more big dramatic moments. In an ideal world, I would be able to have an unlimited page count, but that doesn't exist in the world of publishing.

Once I have my flow chart, I do very crude thumbnails. I want to keep them crude because I hate having to draw

something twice. It always comes out better the first time, and I don't know how many times I have had to blow-up a figure from my layouts. It is a pain in the neck.

Every book I do is different. On **Claws** I "penciled" the book on typing paper (I prefer to work with pens, not pencils). I scanned that in, reworked things in Photoshop, fixing anatomy, etc... Print it out at 11"x17", tape it onto the back of some Bristol, then ink it on the light-box.

**Sketch:** Do you get feedback from anyone else, like your editor?

**Joe:** On my creator-owned stuff, I don't really work with



an editor. But I do surround myself with a group of people who will speak up whenever I bone something. I don't want "yes-men" around me. Before I send a book off to print, it is usually read by 4 or 5 people who will point out anything that doesn't seem right. Sometimes it is changed, sometimes not. But I really do try and get an idea of how well something reads. I have had friends who didn't give a damn about a reader's opinion – they had their story to tell, and they were telling it their way, dammit! I can't be that way. I have certain ideas I want to convey, and if they are not coming across, then it isn't the reader's fault. As a storyteller, I need to find a way to make it work.

On Claws I worked with Axel Alonso, who was a dream. On the Conan covers I worked with Scott Allie, who has a great eye. Every suggestion he had was a good one. I honestly know that I did better work because of his input.

**Sketch:** *Do you see the end result in your mind's-eye? Or does the page take on its own life and tell YOU what it should look like...?*

**Joe:** Sometimes yes, sometimes no. On comic pages, when I visualize it in my mind, it plays like a movie. The trick there is distilling it down to a few iconic images – finding the right angles and panel ar-



Sketch cover of Ultimate Spider-Man #100 for a special fund raiser. Illustrated by Joseph Michael Linser.

rangements to make the images flow and tell a story.

With cover paintings, sometimes I do get a crystal clear snapshot of what the cover should look like. When that happens, all I have to do is put the labor into crafting the painting. Other times I get a soft focus blurry image that I

have to chip away at through numerous sketches. There are certain images that I have been working on for years! I will know in my guts when I have them right. It is almost like waiting for an apple to fall from a tree, to paraphrase Tom Waits. When it is ready, it shall deliver itself to you.

Sketch





If you want to present your projects with real slam-bang impact, you've got to get out of your own head and into the head of your intended audience.

# **SAYING IT WITH IMPACT**

## **The Universe at Your Finger Tips**

### **Thoughts on Scripting Comic Books**

by Tom Bierbaum

For me, one of my real struggles as a writer has been learning to give my work real impact – making what I'm saying interesting even to the casual reader, even to someone who isn't really interested in what I'm writing about.

Because that's the mark of a great writer, isn't it? A poor writer can render the most exciting, most profound moments in human experience boring. And a great writer can hold you spell-bound as he or she describes something as mundane as, say, recommended techniques for snow-shoveling.

And I see it all the time, talented writers losing that battle for their audience's attention because they're just too stuck inside their own heads to write something that really works inside someone else's head.

So here are some tips on how to say it with impact. This time we'll focus on things like submission letters, outlines, text pages, letters pages, etc., rather than actual scripts.



### 1.) **Be brief.**

People are busy. Respect that. Get to the point. Figure out the crux of what you're trying to say and say it.

Imagine you're dealing with a very busy, very important person (for example, Donald Trump) who's giving you about 15 seconds to make a point. Make it clear, simple and concise.

Once you grab them, if you grab them, you might get a lot more time to make your case. But grab them quick by getting to the point.

### 2.) **Be Conversational.**

Say it in natural, comfortable language, the way you'd say it conversationally. Make it interesting in the way you'd make it interesting if you were talking to somebody over lunch or over the phone. Formal, stilted, self-conscious language isn't interesting or stimulating.

### 3.) **Empathize.**

Take the perspective of your audience and figure out what they do and don't know. Make sure you explain what you're talking about. Don't leave out necessary details. Don't assume everybody knows all the background you know. Through all of this, don't forget point #1, to keep it brief. So all you have to do is provide all the necessary background using very few words. No, it's not easy, but that's why good writers get paid to write and poor writers don't.

And as long as you're in the heads of your audience, figure out what will grab their attention and pique their curiosity. Whatever it is you're trying to say, couch it in terms that will make it relevant to your audience. In other words...

### 4.) **Find a Hook.**

Where appropriate, tie in what you're trying to say to something that's important or interesting to your audience. Why do they

care or why should they care? In just a few words, make a joke or observation that will absolutely compel your audience to read further. "Remember what it felt like to be cornered by the school bully?" "Here's something you don't see everyday..." "The minute she walked into my office I knew she was trouble." "Why did the homicidal maniac cross the road?" "John Doe was a gentle soul, who'd never hurt a fly. Until today." Grab their attention and be creative, but...

### 5.) **Don't Get Cute.**

If you're submitting something, don't show the editor how clever you are in your submission letter, put the cleverness into the concept itself. If you weigh down a submission letter with a bunch of wisecracks, you're more likely to come across as smarmy, insecure or arrogant than clever and creative. Someday the editor will know you and hear your voice on the printed page and the wisecracks will come naturally, as they would in any conversation with a friend. Until then, trying to show off your wit in a submission letter is more likely to annoy and feel like a waste of time.

That said, don't be shy about showing off the concept itself with as many cracks, witticisms and creative touches as you can work in, as long as they all sell the concept itself rather than your own general cleverness.

### 6.) **Don't Get Caught Up in the Nuts and Bolts of Your Process.**

It's so easy to obsess about the process of your project and feel like you need to explain how and why your submission came out the way it did. "First I did this, then I did that." "I thought about doing it this way, but decided this other way probably made more sense." "It would have come out better, but at the last minute I had to change it all around." Whatever. It doesn't matter. The quality of the end product will speak for itself. If it *could* have been better, you should



have *made* it better before you submitted it. In other words...

### 7.) **Don't Make Excuses.**

Take pride in standing behind what you submit without apology or alibi. Be a pro and do the work it takes to get it right before you send it in. It's doubly annoying for an editor to have to waste his time reading your excuses, and then to realize those excuses mean you've sent in work that even you don't think is ready for publication.

And I've found over time that if I say something like "You may find this needs a little polish," or "Some of this may be cuttable," you're probably very effectively putting that idea into the head of the editor and convincing him the changes must be made. Better to decide for yourself if it needs to be more polished or can be cut and do it yourself – better to do the work it takes to give the editor a version that you'd very proudly like to see printed verbatim.

### 8.) **Minimize Repetition.**

Don't say something over and over. It's easy to get insecure and think you haven't really communicated an important point forcefully enough. The best solution may seem to be repeating the point, but resist the urge. Better to go back and say it the first time with more impact and clarity.

### 9.) **Invert That Pyramid.**

Put the important details first and the least important items last. It's called an inverted pyramid – big stuff at the top, little stuff at the bottom. That's how straight news stories are generally written, so that the harried newspaper reader can get the key facts as quickly as possible and stop reading a story at any time comfortable in the knowledge that whatever they've skipped is less important than what they've already read.

And make it so with your submission letters. Cover the vital business first and put

in the footnotes and incidentals at the bottom, so if the editor can only give you 15 seconds at that time, within those 15 seconds he'll know why your submission is important and why he'll need to make the time to get back to it.

\*\*\*

As you can see, a lot of this is common sense, requiring just a minimal appreciation of human nature. I present these suggestions not because they represent any great revelation, but because I myself have found it easy to lose sight of them when you get wrapped up in your creative work.

Over time, you have to develop kind of a split personality. Part of the time you're the fanatical creator who obsesses and fusses and immerses himself uncompromisingly in his work, and the rest of the time you're the rational, dispassionate professional who presents the product of your obsessive creativity by moving completely outside the mind of that creator and getting into the mind of the intended audience.

Think on *their* terms and maybe you'll have the chance to get them to explore your creative world on *your* terms.



Sketch





# A REAL BEAST

## Short Rounds

by Mitch Byrd

When drawing comics you are often asked to draw unusual creatures. The creatures certainly aren't real, but you need to make them somewhat real within the framework of the story. Interesting and existing in the setting, as if they are occupying real space. Your imagination can run wild. If I've said it once, I've said it a hundred times: "There is no special effects budget in comics".





## Art 2

It's never about what you can't do, but rather all the possibilities you *can* do, using what you've seen all around you. A small insect can become a giant, a giant made believable by its interaction with setting and other characters.

## Art 3.

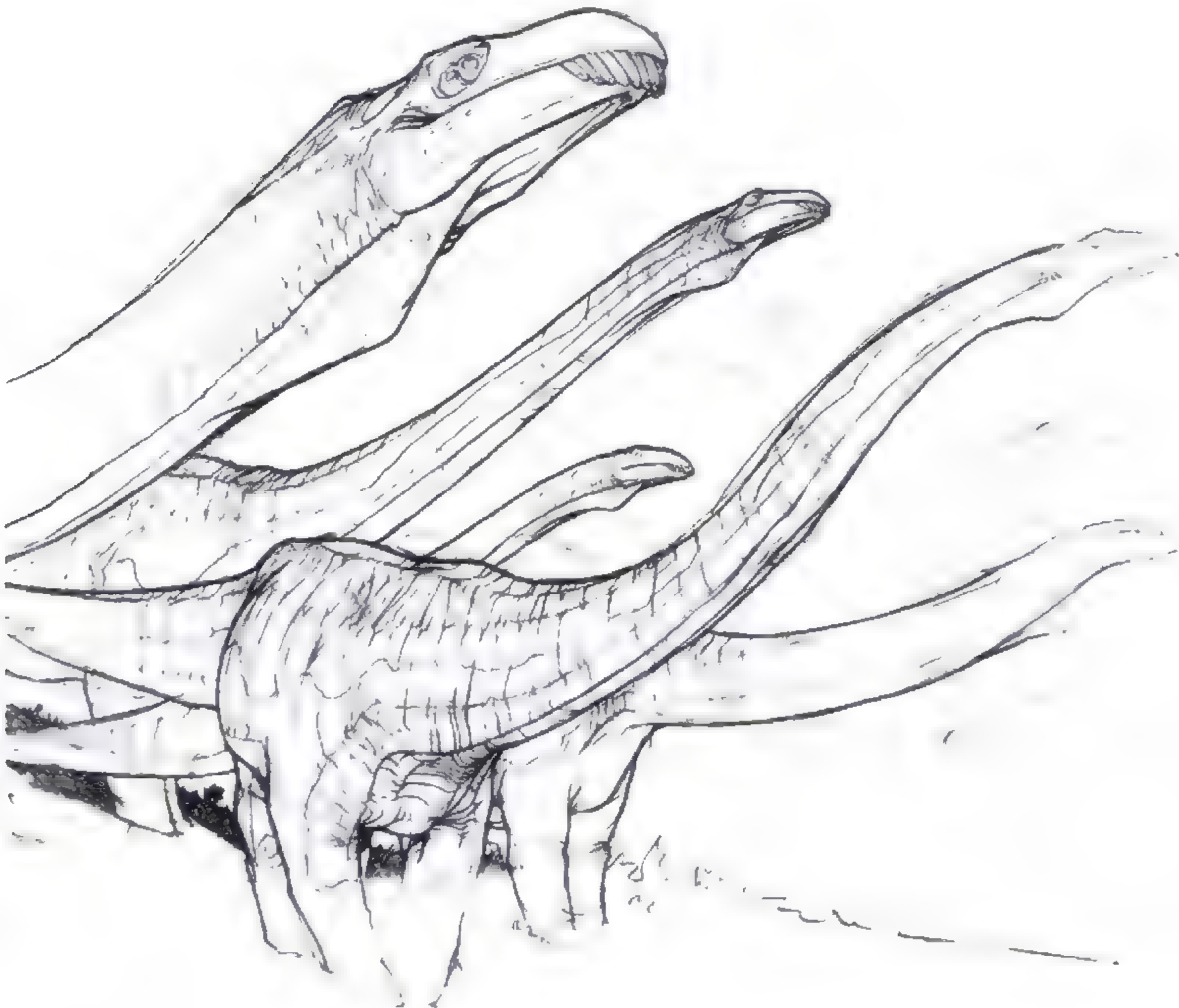
The beast that moves through a setting becomes part of the setting. A stage of the fantastic by association.





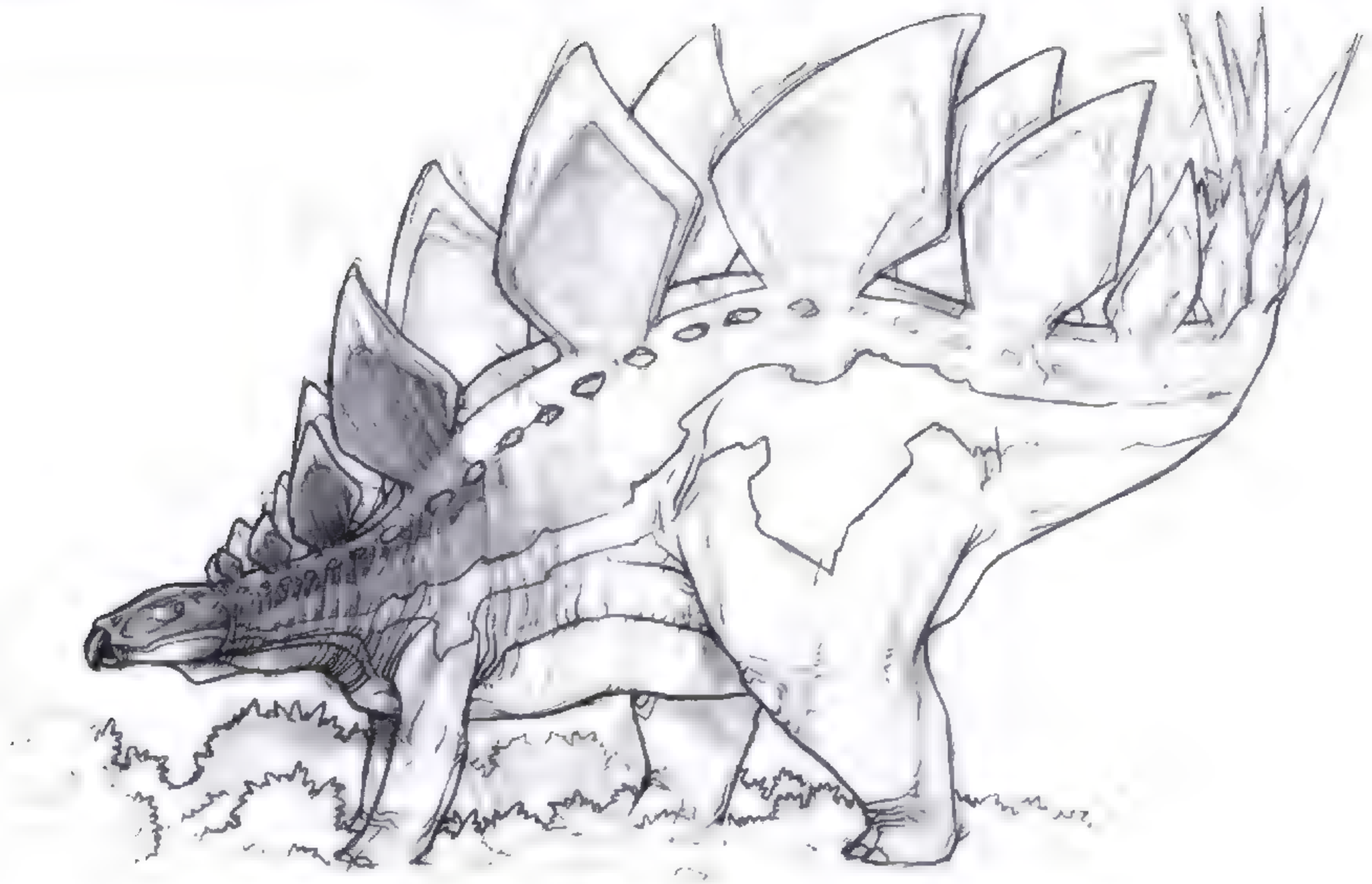


Art 4,  
And don't just draw the animal to show what the beast looks like.

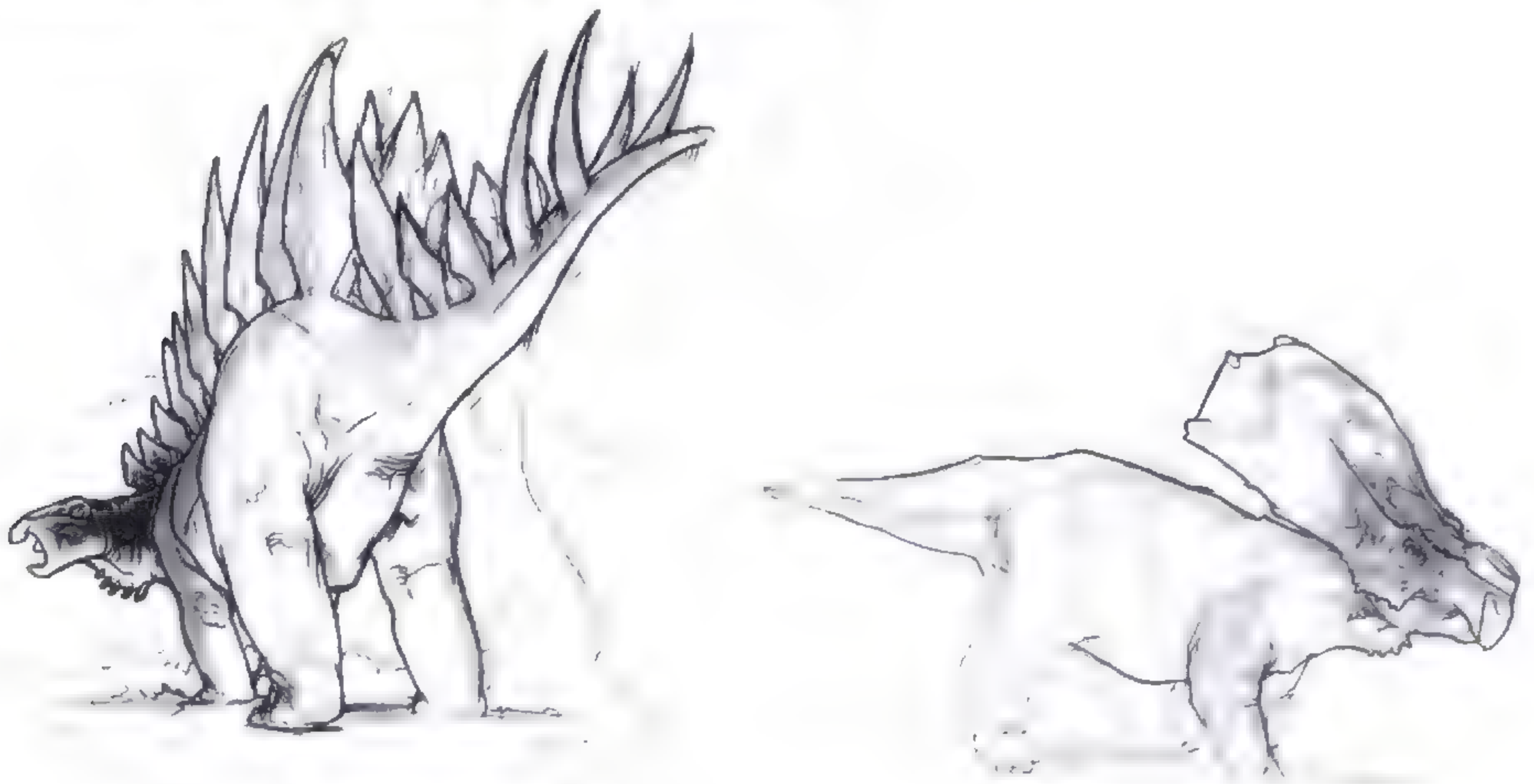


Art 5,  
But put some depth into the drawing. Show the creature as it exists in the story. Its actions and behaviors are opportunities to progress a story along a believable path. Dinosaurs don't just stand there. They had style for their time. They moved.





Art 6,  
Swing their tails with purpose, no matter the brain size.



Art 7,  
Dinosaurs knew what they were doing, so show it. Believable behavior helps make a believable character, and this helps to make a believable story.





Art 9.

And when you show the *unknown* with the *known* as with a werewolf and a young lady, the contrast will make the made-up creature even more unusual. A beauty-builds-the-beast sort of thing.



Art 10,

And if there's something in the drawing that is known to have a certain size and function, then that certain something can help to give the reader a sense of **scale**. That's not just a foot in the giant's mouth; it's a finger-licking-good foot. Be observant of the things around you and glean the distinctive elements of the known to make the unknown.

That's the fun part of illustrating.

Sketch



**SKETCH FORUMS: ART CONTEST WINNERS**

[http://bloodandroses.com/cgi-bin/iB\\_cgi/ikonboard.cgi](http://bloodandroses.com/cgi-bin/iB_cgi/ikonboard.cgi)

**SKETCH MAGAZINE FORUMS ART CONTEST WINNER ALLAN J. MILLS**

My name is Allan J. Mills and I'm a comic book artist. I've been in the comic industry off and on since 1998. I've done inking, storyboards and pinups for many companies including a short time with Disney as an Illustrator. I recently did work for Control Alt Delete Productions and Force Galaxia. I'm currently working on other projects and you can see some of my new work at my blog: <http://joshmsblog1.blogspot.com/>.

Stop by the Sketch Forums to participate in the next art contest.





# **BlueLineArt**

COMIC BOOK ART PRODUCTS

[BLUELINEART.COM](http://BLUELINEART.COM)



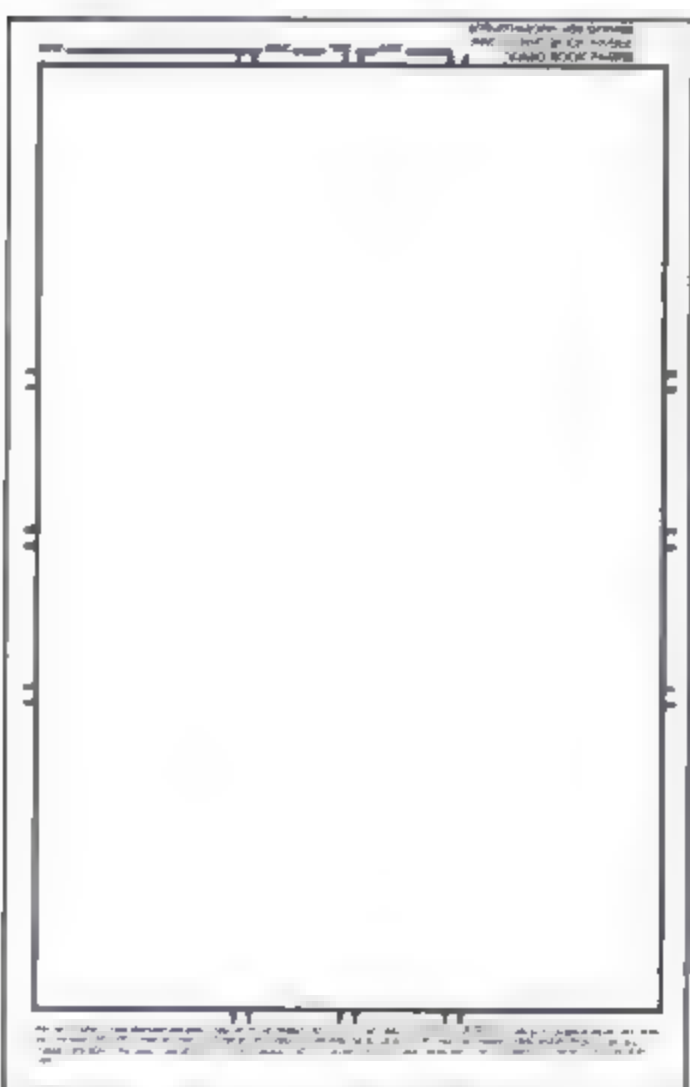
# COMIC BOOK ART BOARDS and CUSTOM PAPERS



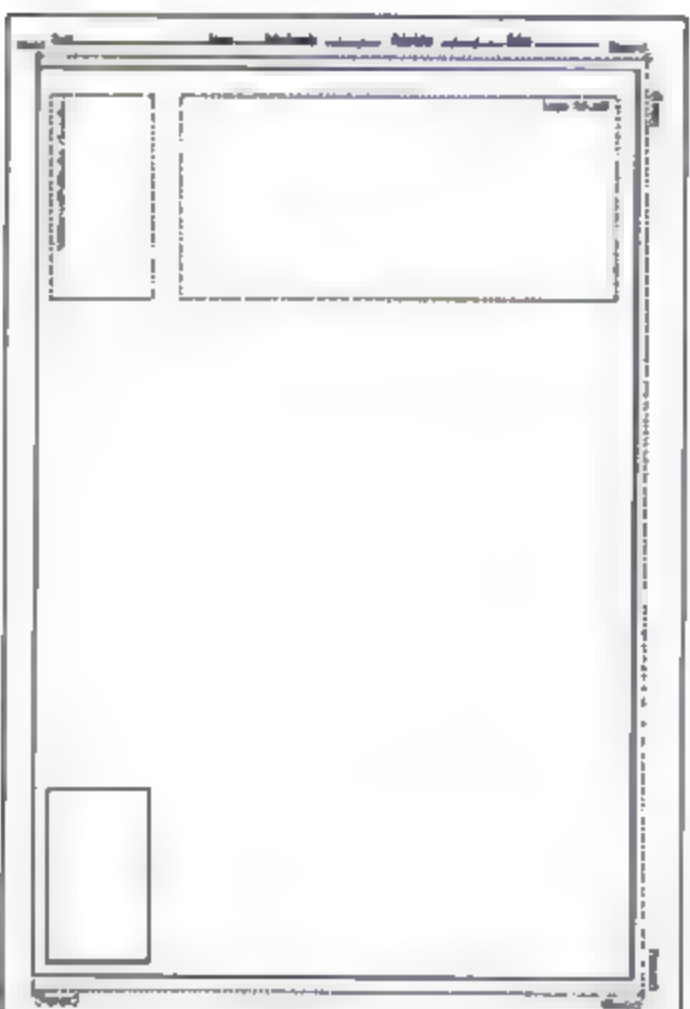
Full Trim Format

## PLY

Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply



Pro Format



Traditional Format



## PREMIERE300(STRATHMORE)

### 300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

-ITEM# BL1041 SRP \$19.95

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

• **PRO 300 Series (REGULAR)** toothy surface is a 100lb 100% acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

-ITEM# BL1042 SRP \$19.95

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

## PREMIERE400(STRATHMORE)

### 400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available. **Strathmore**. Like the rest of the Blue Line products the 400 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **S400 Series (SMOOTH)** surface is a 100% acid free bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

-ITEM# BL1043 SMOOTH 2-PLY

SRP \$21.95

-ITEM# BL1045 SMOOTH 3-PLY

SRP \$32.95

• **S400 Series (REGULAR)** toothy surface is a 100% acid free bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

-ITEM# BL1044 REGULAR 2-PLY

SRP \$21.95

-ITEM# BL1046 REGULAR 3-PLY

SRP \$32.95

## PREMIERE500(STRATHMORE)

### 500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber. Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

-ITEM# BL1047 SMOOTH 2-PLY SRP \$47.95

-ITEM# BL1049 SMOOTH 3-PLY SRP \$66.95

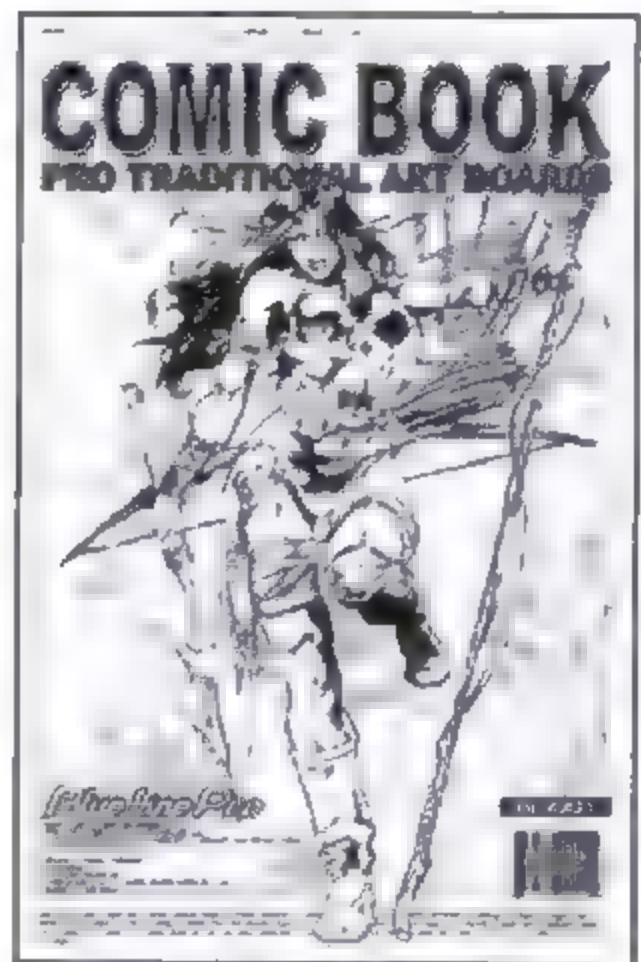
• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

-ITEM# BL1048 REGULAR 2-PLY SRP \$47.95

-ITEM# BL1050 REGULAR 3-PLY SRP \$66.95



## PRO COMIC BOOK ART BOARDS

### (Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

-ITEM# BL1038 SRP \$18.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed bagged

## PRO COMIC BOOK ART BOARDS

### (Traditional Format)

Pro Comic Book Boards brite white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

-ITEM# BL1001 SRP \$18.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed bagged



## COMIC BOOK BOARDS

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Fast and easy with no cutting.

Use pencil, ink (brush), marker, wash.

-ITEM# BL1003 SRP \$14.95

24 pages of Brite Art index per pack

11" x 17" pages with a 10" x 15" non-photo image bagged.

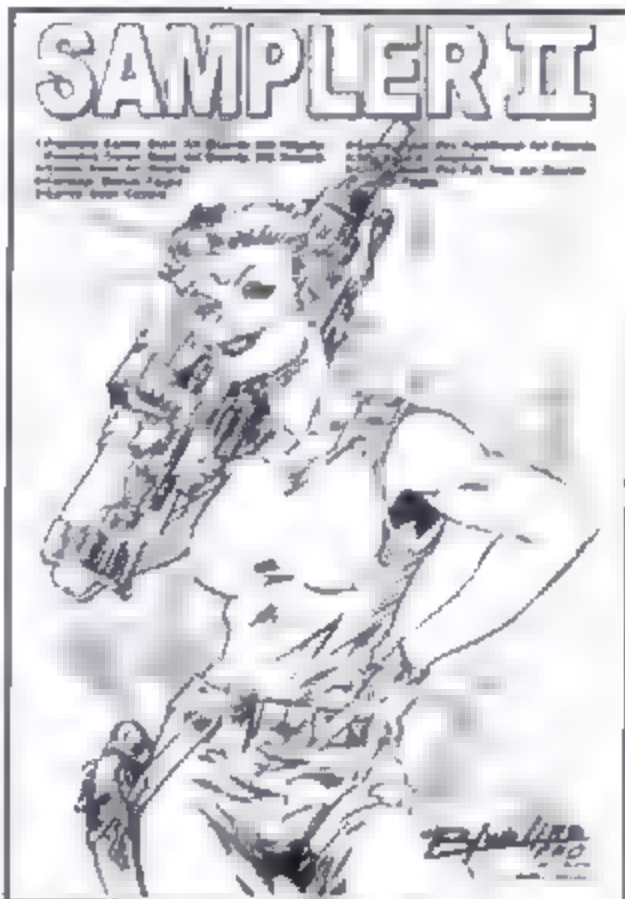
## COVER SHEETS

These Comic Book Cover Sheets show a border for your drawing with pre-marked bleeds for inking with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Brite art index board that come bagged and feature non-photo blue ink.

-ITEM# BL1007 SRP \$11.95

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed bagged



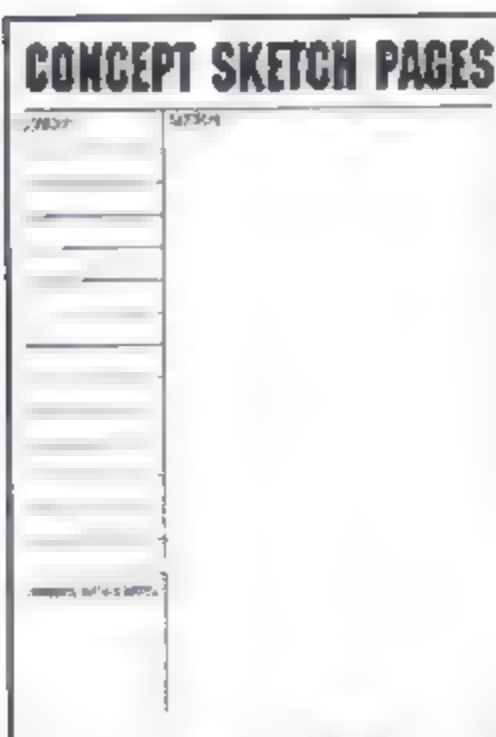
## BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

-ITEM# BL1040 SRP \$16.95

25 pages of 8 different Blue Line products





### CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient quality artboard. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc. or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

- ITEM# BL1004 SRP \$10.95

25 art pages printed in non-photo blue/bagged



### LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue. of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

- ITEM# BL1005 SRP \$10.95

30 8 1/2" x 11" pages printed in non-photo blue/bagged.



### PENCILER AND INKER STARTING SET

With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure beat to help your dream become reality.

ITEM# BL1055

SRP \$44.95



### COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes. The first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips  
- ITEM# BL1052 SRP \$14.95



### POCKET SKETCH PAD



### POCKET SKETCH PAD

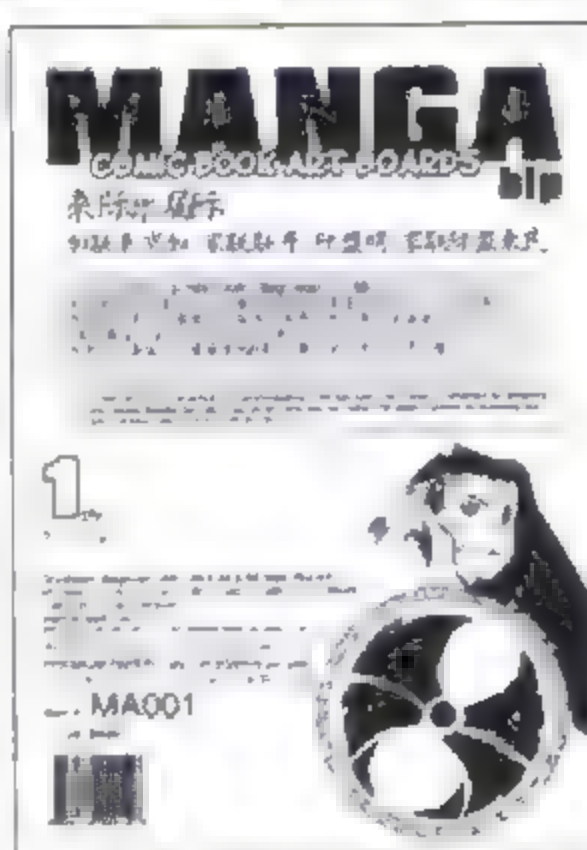
50 pages of heavy illustration board to carry around in your pocket to have ready when your hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for penciling, inking and washes.

50 pages, 5" x 9 1/2" padded / two-color cover

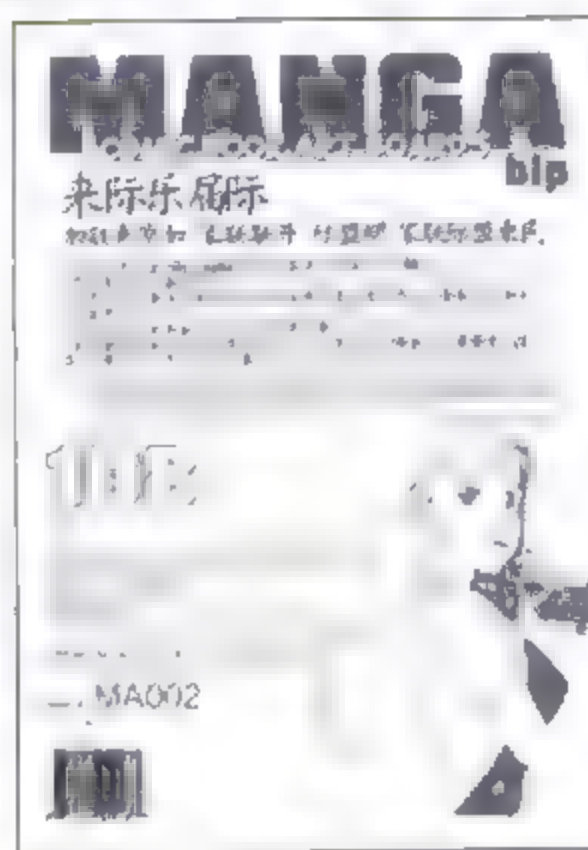
- Item # BL1051

SRP \$6.95

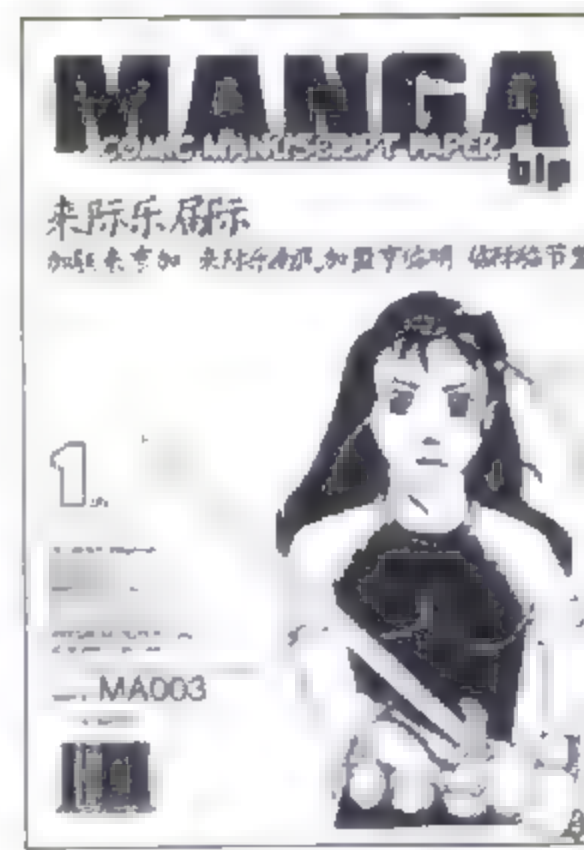
## MANGA COMIC BOOK ART BOARDS



**MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner)** - B5 size book. The paper size is based on JIS standard B5 SIZE. RULER 182 x 257 - 150 x 220mm. PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4"). DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets.  
- Item #MA001 SRP \$7.95



**MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner)** - B5 size book. The paper size is based on JIS standard B5 SIZE. RULER 182 x 257 - 150 x 220mm. PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4"). DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets.  
- Item #MA002 SRP \$9.95



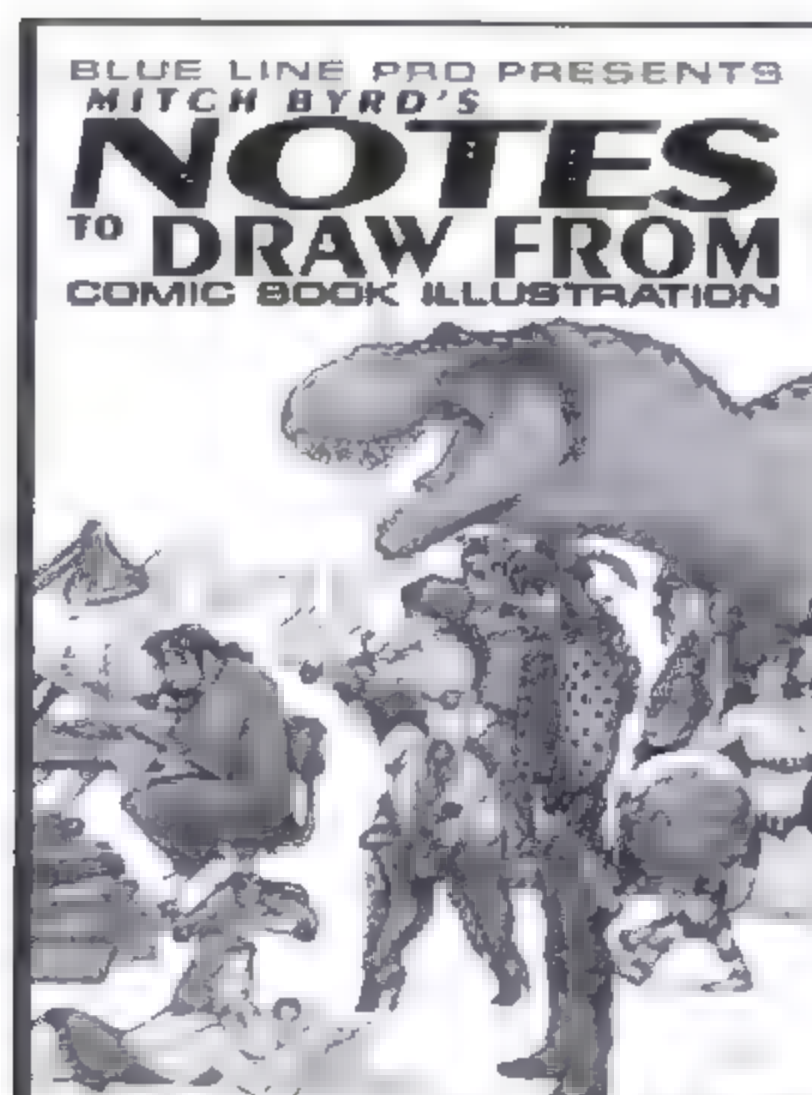
**MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner)** A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4"). 20 sheets.  
Item #MA003 SRP \$6.95

**MANGA COMIC BOOK ART BOARDS 1 PLY (Professional)** - B4 size book. The paper size is based on JIS standard B4 SIZE. RULER PAPER SIZE - B4 (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4"). DRAWING FRAME 180 x 270mm (9 1/2" x 13"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets.  
- Item #MA005 SRP \$10.95

**MANGA COMIC BOOK ART BOARDS 108 lb. (Professional)** - B4 size book. The paper size is based on JIS standard B4 SIZE. RULER PAPER SIZE - B4 (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4"). DRAWING FRAME 180 x 270mm (9 1/2" x 13"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets.  
- Item #MA006 SRP \$11.95

**MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro)** A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL JSE - B4 SIZE. PAPER SIZE - B4 (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4"). 20 sheets.  
- Item #MA004 SRP \$9.95





### NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

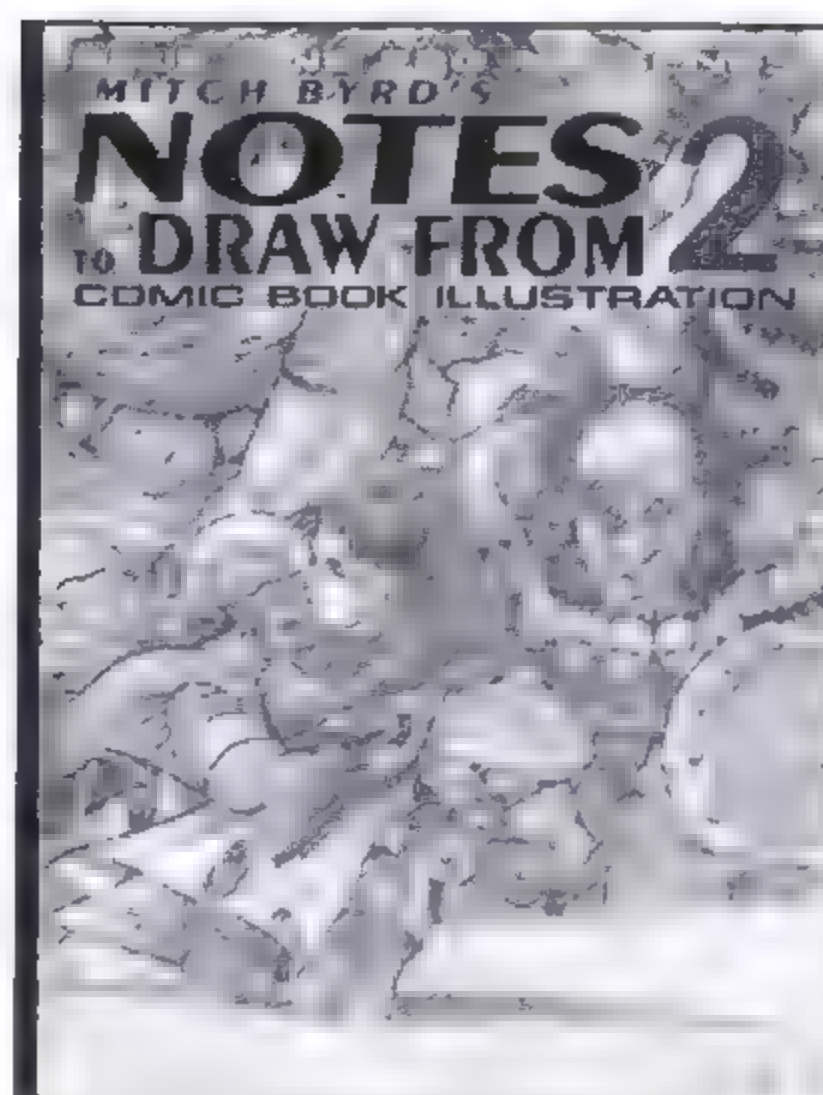
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complementing step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg. full color

SRP \$19.99

ITEM# BL3010



### NOTES TO DRAW FROM 2 COMIC BOOK ILLUSTRATION

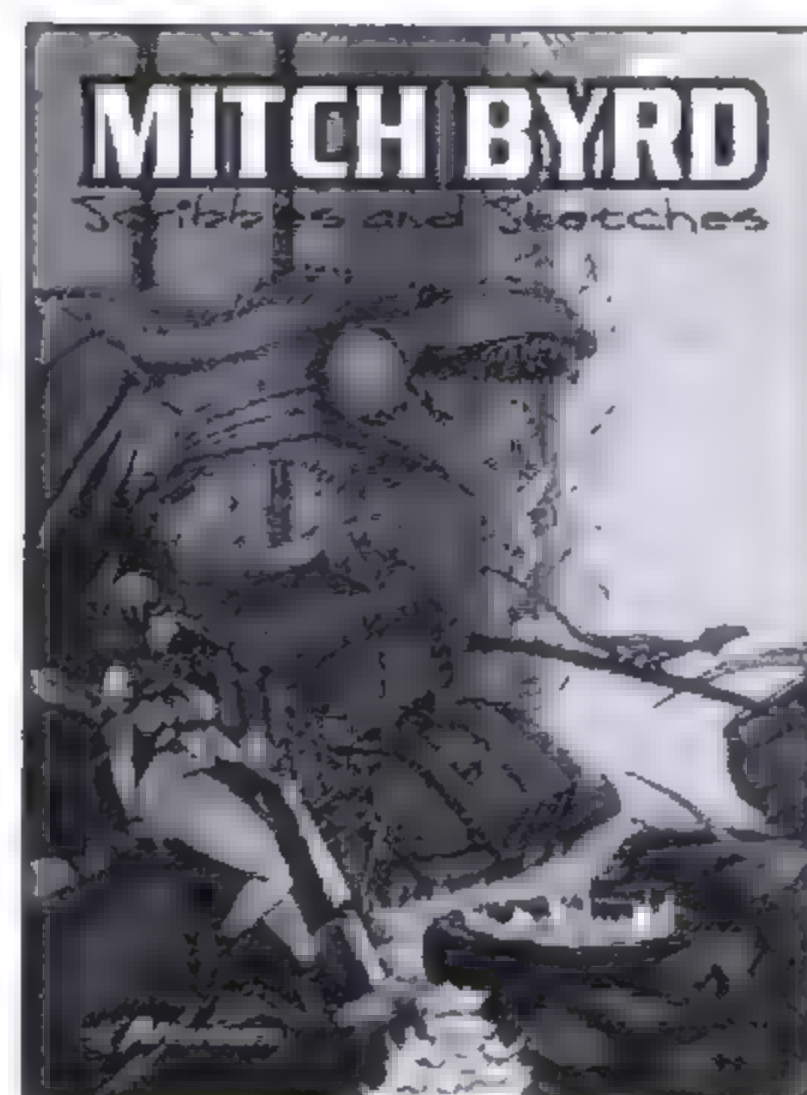
By Mitch Byrd

Mitch Byrd is back with his incredible charming artwork for a second volume of Notes to Draw From. Mitch's artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM 2 inspired by Byrd's years of professional work and columns in Sketch Magazine displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complementing step by step visuals that combine to paint a full understanding of comic drawing concepts.

Black and white, full color cover, 104 pg. full color

SRP \$19.99

ITEM# BL3011



### MITCH BYRD SCRIBBLES AND SKETCHES

This collection includes material from his convention sketchbook series, the artwork from the many articles from sketch magazine along with many new pieces of artwork. From beautifully illustrated woman to intergalactic aliens to ferocious dinosaurs this book shows the diversity of Mitch's illustration ability. 200 pages Black and white w/ full color cover.

SRP \$19.99

ITEM# BL3040

### SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.



#### SKETCH BOOK REGULAR (8 1/2" x 11")

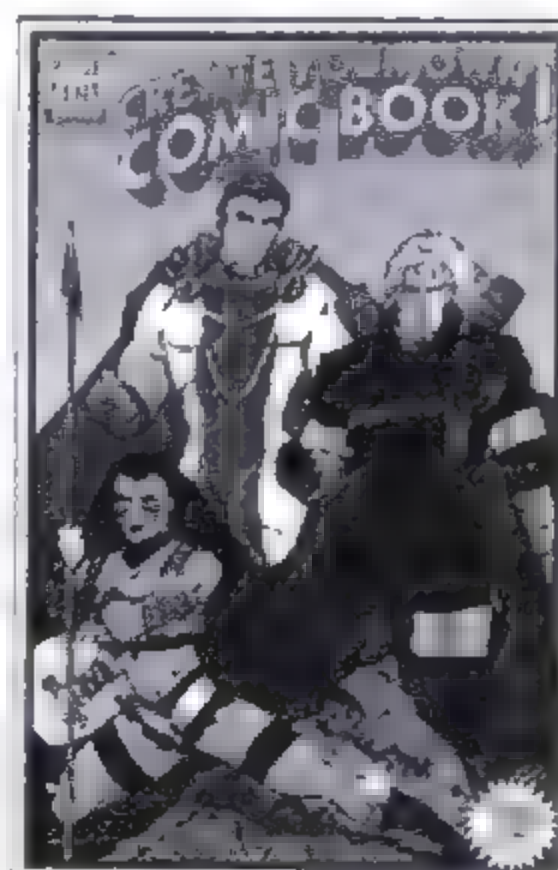
This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg. Hard cover book.  
SRP \$28.95

#### SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg. Hard cover book  
SRP \$32.95



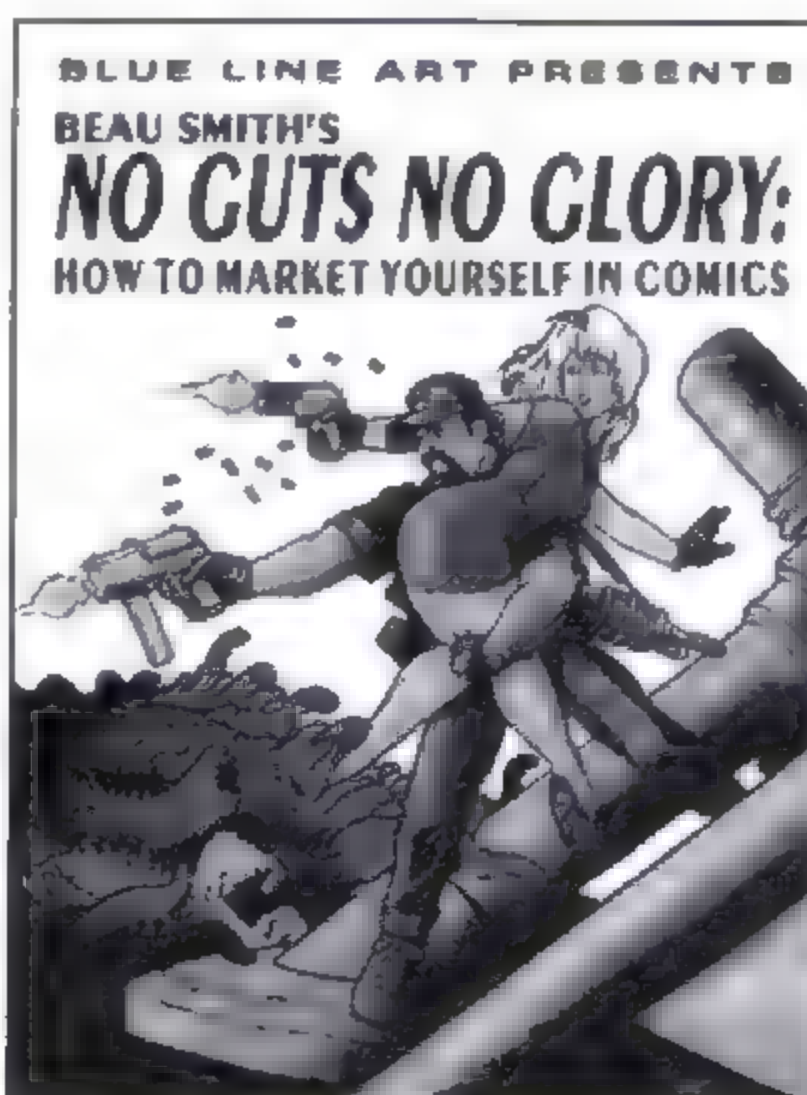
### CREATE YOUR OWN COMIC BOOK!

Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

Box Set, 37 art pages / 24 page b&w instructional comic book / full color die

- ITEM# BL1002

SRP \$25.95



### Beau Smith's

#### No Guts, No Glory: How To Market Yourself

In his new book No Guts, No Glory: How To Market Yourself In Comics, Beau Smith, former Vice President of Marketing for IDW Publishing, Todd McFarlane Productions, McFarlane Toys, Image Comics and Eclipse Comics, invites you into the trenches where the real battle in comic books is fought. Smith is a 20 year veteran of comic book marketing and writing comics. He has written comics, pop culture & business columns, video games, novels and screenplays. In No Guts, No Glory he reveals to you how to become all you can be as a comic book creator and business person. Lessons from the dirty trenches on how to make not only your project known, but you as well!

No Guts, No Glory collects all of Beau's most important "How To" columns from the comic book business's most referred to source: SKETCH MAGAZINE.

100+ pages Colored Cover/ B&W Perfect binding

SRP \$19.99

ITEM #BL3050





### ARTIST SKETCH CARDS

Blue Line offers Artist and fans an All-New Artist Sketch Card. These Official sized cards (They fit into all trading card supplies) are printed on Quality smooth Strathmore art boards. The same boards used for Blue Line's Premiere Comic Book Art Boards. Artist Sketch Cards offers a nice clean area for an artist to sketch an original illustration. The back offers an area for the artist to put their name and contact information. Art Collectors Artist Sketch Cards are an easy and affordable way to collect original artwork.

**ARTIST SKETCH CARDS 12 Sketch cards / 12 Protector Sleeves**

-Item# BL1060 srp \$9.95



Title	Sequence #	
Scene		
Comments		

#### STORYBOARD TEMPLATES

Animators and Storyboard Artist! Blue Line Pro's Storyboard Frames offers animators and storyboard illustrators a quick and easy way to show movement and sequences of a story or animation. Animation Storyboards have one large panel with lines below project and scene information and artist credits. 50 sheets of 60 lb. 8 1/2 x 11 pages with 1 panel with colored cover.

**- ITEM# BL1053 SRP \$10.95**

50 sheets of 60 lb. 8 1/2 x 14 pages with 1 panel bagged with colored cover.

Page \_\_\_\_\_

#### STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

**- ITEM# BL1018 SRP \$16.95**

100 sheets of 60 lb. 8 1/2 x 14 pages with 3 panels padded with colored cover.



#### MANGAb1p SKETCH POSTCARDS

These 3 1/2" x 5 1/2" (90 x 140 mm) standard postcard sized boards offer artist the ability to illustrate their own Sketch PostCards. A 3" x 5 1/4" frame printed on Blue Line's very own 1 p y art boards. Manga b1p Sketch PostCards are great for original art collectors that want their favorite artist's artwork at a size that is easy to store and collect.

SRP \$5.95

ITEM# MA007



**COMIC SKETCHBOOKS** A 32 page booklet printed with Blue Line Arts exclusive traditional comic book borders in non-photo blue. The interior pages are printed on a 60 lb paper with a 90 lb cardstock cover. This is a great way to create a one-of-a-kind comic book or to do layouts before you draw on your comic book art boards. 2 booklets per pack. 32 pages. Staple bindery.

Traveler Sized (8 1/2" x 5 1/2").

SRP \$7.95 / ITEM# BL1065

Traditional Comic Book Sized (10 1/4" x 6 3/4").

SRP \$9.95 / ITEM# BL1066



**INDIA INK****Higgins Black India Ink**

A non-clogging ink for lettering pens and brushes. Opaque semi gloss black finish and waterproof.

-AR 4415

Black Ink (Higgins) 1oz \$3.50

AR EF44011 Black Magic Ink (Higgins) 1oz \$3.50

Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing and non-clogging. Great for use on tracing vellum and other firm surfaces.

**Pelikan Drawing Ink**

One of the finest drawing ink available. Pelikan ink is great with technical pens, graphic and line art papers or tracing cloth.

-AR-PE211862 Black India Ink (Pelikan) 1oz \$5.95

-AR-PE211169 Black India Ink (Pelikan) 8oz \$22.95

**KOH-I-NOOR RAPIDOGRAPH INK**

Rapidograph Ink. Black opaque ink for drafting firm paper and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.

-AR 3084-FI Koh-I-Noor Ink \$3.95

**FW WHITE OUT**

FW Acrylic Artist Water proof White Ink 1oz

Great for use with technical pens, brushes, and dip pens.

-AR FW 011 FW White Acrylic Artist Ink \$5.00

**FW BLACK ACRYLIC INK**

FW Acrylic Artist Waterproof Black Ink 1oz

Great for use with technical pens, brushes, and dip pens.

-AR-663018 FW Black Acrylic Artist Ink \$5.95

**STORAGE BOXES**

Sketch Pac 2-sided safe storage box 12 3/8 x 4 1/4 x 1 1/2"

-AR 6880AB \$12.95

**Brush Box**

This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens.

-AR-YK23000 SRP \$7.95

**MECHANICAL PENCIL**

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**Sandpaper Pointer**

Ideal for pointing pencils, leads, charcoal and crayons by hand.

-AR-3435-1 Sandpaper Pointer \$5.95

**Technical Mechanical Pencil**

Classic fixed sleeve design for drawing, drafting and template work. Features a comfortable rubber grip, twist eraser and chrome finish.

0.5MM

AR-SAN64241 \$4.95

0.7MM

AR-SAN64247 \$4.95

**Pentel Icy Lead Holder Pencil**

Transparent barrel allows user to monitor lead supply. Features a soft rubber grip for nonstop illustration comfort. Large eraser and metal pocket clip.

0.5MM

AR-PENAL25TC \$1.55

0.7MM

AR-PENAL27TC \$1.55

**LEADS**

HB Lead 12 Per Tube

HB 0.5MM

AR-SAN64761 \$1.10

HB 0.7MM

AR-SAN64767 \$1.10

2B 0.5MM

AR-PENELC505-2B \$1.10

2H 0.5MM

AR-PENELC505-2H \$1.10

3B 0.5MM

AR-PENELC505-3B \$1.10

3H 0.5MM

AR-PENELC505-3H \$1.10

4B 0.5MM

AR-PENELC505-4B \$1.10

4H 0.5MM

AR-PENELC505-4H \$1.10

5H 0.5MM

AR-PENELC505-5H \$1.10

6H 0.5MM

AR-PENELC505-6H \$1.10

B 0.5MM

AR-PENELC505-B \$1.10

F 0.5MM

AR-PENELC505-F \$1.10

H 0.5MM

AR-PENELC505-H \$1.10

HB 0.7MM

AR-SAN64767 \$1.10

2B 0.7MM

AR-PENEL50-2B \$1.10

2H 0.7MM

AR-PENEL50-2H \$1.10

3H 0.7MM

AR-PENEL50-3H \$1.10

4H 0.7MM

AR-PENEL50-4H \$1.10

B 0.7MM

AR-PENEL50-B \$1.10

F 0.7MM

AR-PENEL50-F \$1.10

H 0.7MM

AR-PENEL50-H \$1.10

Colored Leads REfill 12 ct. (Blue, Green, purple, Pink, Orange and Red) 2 each (0.7MM)

AR-SAN92879 \$3.95

**Erasing Shield**

Metal shield with different sizes and shapes.

-AR-FE-5370 Eras Shield \$1.10

**PENCIL SHARPENER**

Canister Sharpener offers metal blades with high impact plastic container.

AR-MR906 Can Sharpener \$3.95

**Palette Tray**

7" by 5" plastic tray works excellent for holding inks.

AR-CW161 SRP \$1.95

**Non-Photo Blue Pencil**

Maximum ink transfer with a non-photo blue lead. Great for use on tracing vellum and other firm surfaces.

-AR-761-5 Non-Photo Blue Pencil \$7.00

**Quill Inking Pen**

Quill Inking Pen. Great for use on tracing vellum and other firm surfaces.

-AR-H9432 Quill Inking Pen \$3.25

-AR-H9402 12 Quill Inking Pens \$14.95

**BRUSHES****WINSOR/NEWTON SERIES 7**

Winsor/Newton Series 7

Made with Kolinsky sable with traditional black handle. Great brush.

AR 5007001

Winsor/Newton Series 7

Size #1

AR-5007002 \$18.95

Winsor/Newton Series 7

Size #2

AR-5007003 \$26.95

Winsor/Newton Series 7

Size #3

AR-5007004 \$36.75

**Round Brushes**

Made with natural Sable with excellent edges and points for precise strokes.

-AR-NB 38 0 Round Brush

Size #0 \$3.00

-AR-NB 38 1 Round Brush

Size #1 \$3.25

-AR-NB 38 2 Round Brush

Size #2 \$3.95

-AR-056009016 Round Brush

Size #3 \$3.95

**ALVIN PENSTIX**

Graphic waterproof drawing pen offering India Ink density. Black permanent drawing ink.

AR-4013-EEF 0.3mm \$1.55

AR-4017-F 0.7mm \$1.55

AR-4015-EEF 0.5mm \$1.55

**Penstix Set**

Includes all 3 Penstix Sizes

-AR 4033 3mm 7mm 5mm \$4.45

**SAKURA PIGMA BRUSH**

Archival performance with flexible brush style nib. Very fine lines or broad strokes. Water/chemical proof + fade resistant.

AR-XSK BR-49 Black \$2.00

**Sakura Pigma Micron**

Available in six point sizes.

Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

AR-XSK005-49 25mm black \$2.95

AR-XSK005-49 25mm black \$2.95

AR-XSK005-49 36mm black \$2.95

AR-XSK005-49 50mm black \$2.95

AR-XSK005-49 45mm black \$2.95

AR-XSK008-49 50mm black \$2.95

AR-XSK008-49 50mm black \$2.95

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AR-XSK008-49 50mm black \$2.95

AR-XSK008-49 50mm black \$2.95



## SHARPIE MINI MARKERS ON LANYARDS

Every artist needs to have a Sharpie hanging around their neck. Available in many colors. Each Sharpie Mini Marker is attached to a colored Lanyard.

AR-SAN37178 \$2.00

Check the website for individual colors or call 859-282-0096



## SHARPIE MARKERS

PERMANENT MARKERS • CHALK

PERMANENT MARKERS • CHALK

AR-SA37101	Black	\$1.30
AR-SA35101	Blue	\$1.30
AR-SA30101	Red	\$1.30
AR-SA33101	Green	\$1.30

## METALLIC PENS

AR-SA46115	Gold Pen	\$4.00
AR-SA46120	Silver Pen	\$4.00

## CHINA MARKING PENCILS

Offers moisture resistant, non-toxic odor-free pigments. Self Sharpening. Offered as a dozen or singles.

AR-173T Dozen Black	\$10.75	AR-164T Dozen White	\$10.75
AR-173T-1 Single Black	\$ .95	AR-164T-1 Single White	\$ .95

• WORKABLE  
FIXATIF Spray

Prevents smudging and fading of ink and pencil marks.

AR-KR1308	\$6.95
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## • DRAFTSMAN BRUSH

Removes shavings from paper. Cleaning without fear of smudging. • Draftsman Brush (cleaning paper)

AR-FT5391	\$6.00
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## RUBBER CEMENT

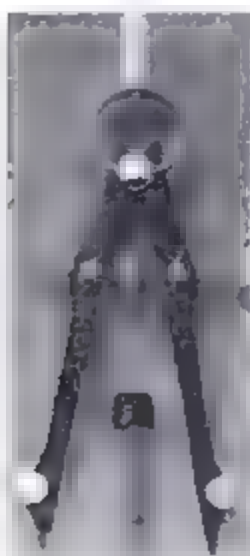
Contact adhesive for paste-up and other graphic art uses.

AR-BT138	\$3.50
AR-BT102	\$13.25
AR-BT201	\$8.95
AR-BT700	\$1.50

## • 5" Bow Compass &amp; Divider

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider.

AR-494 5" Bow Compass	\$4.95
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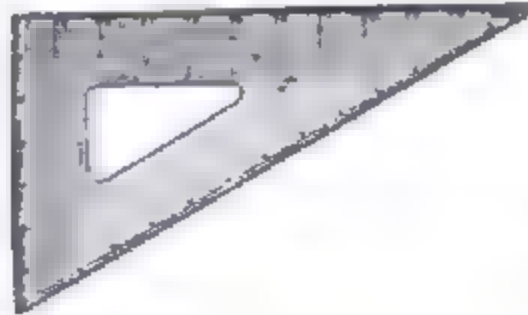
## T-SQUARES

• Plastic T-squares offering flexible plastic with both metric and standard measurements.

AR-HX02 Plastic 12"	\$3.95
AR-HX04 Plastic 18"	\$7.95
AR-HX04 Plastic 24"	\$10.95

• Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head.

AR-FR63 112 Alum 12"	\$10.95
AR-FR63 118 Alum 18"	\$12.95
AR-FR63 124 Alum 24"	\$13.95



## TRIANGLES

High quality triangles made of 080" acrylic. Raised inking edges. Great for Inkers.

AR-1204-60 Triangle 30"x60"	\$3.50
AR-1206-60 Triangle 30"x60"	\$4.50
AR-1208-60 Triangle 30"x60"	\$5.50
AR-1210-60 Triangle 30"x60"	\$6.50
AR-1212-60 Triangle 30"x60"	\$8.50
AR-1214-60 Triangle 30"x60"	\$10.50

AR-1204-45 Triangle 45"x90"	\$4.50
AR-1206-45 Triangle 45"x90"	\$5.50
AR-1208-45 Triangle 45"x90"	\$7.50
AR-1210-45 Triangle 45"x90"	\$9.50
AR-1212-45 Triangle 45"x90"	\$13.50

## COMPASS SET

Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener.

AR-HX18807	\$4.95
AR-723405	\$7.95
AR-FL03	\$5.95

## • Compass Set

6-piece drawing set contains small side screw compass, 5 1/2" self-centering knee joint compass/divider, extension bar, technical pen adapter, divider point and lead pointer.

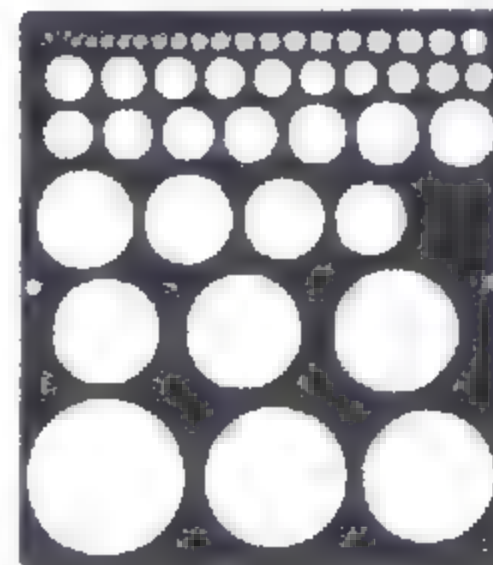
AR-HX01330-01330 Set	\$16.95
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## RULERS

• Stainless Steel Rulers offering flexible steel with non-skid cork backing.

AR-200-12 Steel Ruler 12 inch Cork Backing	\$5.95
AR-200-18 Steel Ruler 18 inch Cork Backing	\$6.95
AR-C36 Ruler 12" (plastic ruler)	\$1.25
AR-18 Ruler 6" (plastic ruler)	\$ .50

CIRCLE TEMPLATES /  
FRENCH CURVES / ELLIPSE  
TEMPLATES

## • Circle Templates

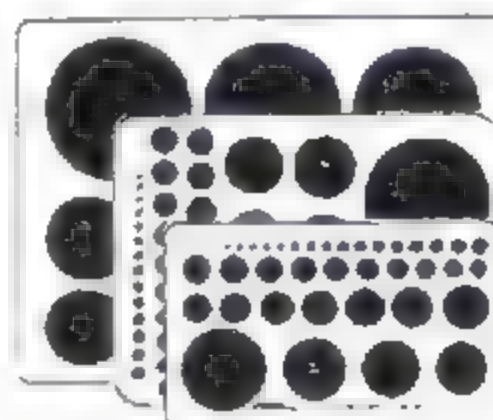
AR-13001	\$7.95
AR-13011	\$8.50

## • French Curves (Inking Edge)

AR-9000 Set	\$6.95
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## • Ellipse Templates.

AR-PK12691	\$12.00
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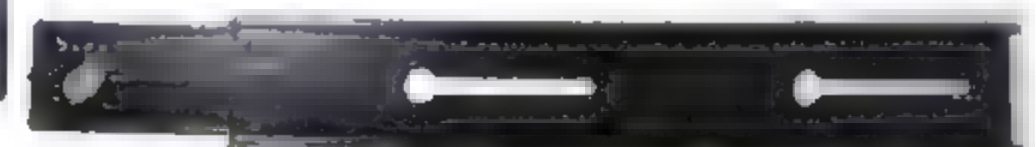
## Circle Templates Set of 3

This set of 3 templates provides ninety-eight different circles and edge scales in 50th, 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/8 inches.

AR-TD404	\$17.95
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## • Ellipse Template

AR-PK12691	\$12.00
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## ERASERS

## Kneaded Eraser

Gray soft bendable eraser used for pencil and charcoal.

AR-1224 Kneaded Rubber Eraser Large \$1.15



## Magic-Rub Eraser

Eraser especially developed for sensitive surfaces, will not mark or smudge.

AR-1954FC 1 Magic-Rub Eraser \$ .95



## Mars Plastic Eraser

AR-STD526-50	\$1.00
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## Pentel Clic

Pen style holder, retract as needed.

AR-ZE-21C Pentel Clic Eraser/Holder \$1.95

AR-ZER-2 Pentel Refill Erasers \$1.85

## • Eraser Pencils

Peel off wrap ideal for detail erasing.

AR-400 Eraser Pencils \$1.50



## Multi-use ClipCompass

Draws circles accurately up to 9" diameters. Holds markers, felt pens, cutting knife, brush, Multiliners, pencil, crayon etc.

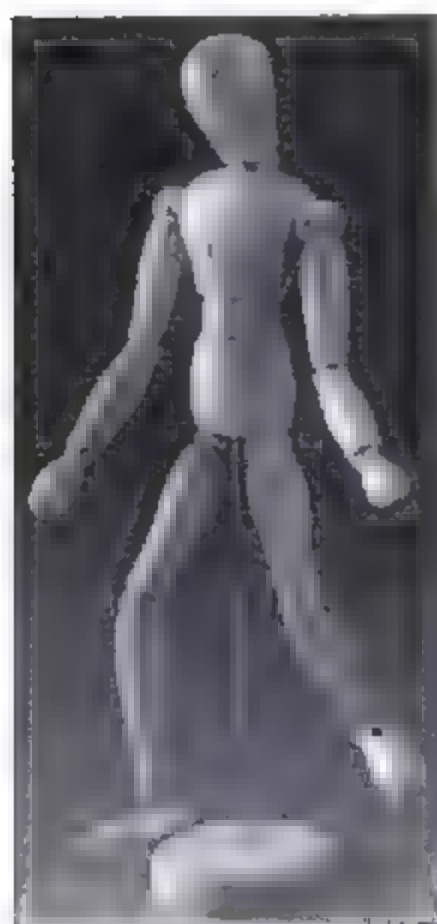
AR-CC5455A \$19.95

## Extension Bar

for ClipCompass 7 1/2" Permits drawing circles up to 24" diameter and a second bar larger circles.

AR-CCB1 \$11.75





### Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

- AR-AA3045 4 5" Male \$7.95
- AR-CLY9020 12" Male \$19.95
- AR-CLY9019 12" Female \$19.95
- AR-CLY9042 20" Male \$29.95

### • 12" Unisex Wooden Mannequin

Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood. 12" in height.

- AR-CW201 12" Model \$19.95



### • Hand Mannequins

Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.

- AR-HM3 14" Male Hand \$49.95
- AR-AA3212L Male Left Hand \$39.95
- AR-HM4 12" Female Hand \$46.95
- AR-HM5 9" Child Hand \$42.95



### • DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid-free PVC and legless safe art sleeves. Archival Safe.

- AR-IA1212 Artfolio Book 11" x 17" w/ 24 sheets \$15.95
- (Holds Blue Line Comic Book Art Boards)
- AR-IA 1214 Artfolio Book 14" x 17" w/ 24 sheets \$25.95
- (Holds most oversized art boards)
- AR-IA 1218 Artfolio Book 18" x 24" w/ 24 sheets \$7.50



### • PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black super quality rings (Does not snag pages). Includes 10 archival pages (#ZX).

- AR-S1-2171 17" x 14" \$81.50
- AR-S1-2241 24" x 18" \$132.93

Refill Pages for Presentation Case

- AR-ZX17 17" x 14" 10 pack \$23.95
- AR-ZX24 24" x 18" 10 pack \$45.95



### STRATHMORE 300 REGULAR (VELLUM) PAPER

- 9" x 11" PADS Item# AR-342-109 \$6.75

### STRATHMORE 300 SMOOTH PAPER

- 9" x 11" PADS Item# AR-342-9 \$6.75

### STRATHMORE 400 2PLY SMOOTH PAPER

- 9" x 11" PADS Item# AR-475-12 \$7.65

### STRATHMORE 400 2PLY REGULAR PAPER

- 9" x 11" PADS Item# AR-475-3 \$7.35

### STRATHMORE 500 2PLY REGULAR PAPER

- 14" X17" PADS 100% cot. Item# AR-580-62 \$18.75

### STRATHMORE 500 2PLY PLATE SURFACE PAPER 14"

- X17" PADS 100% cot. Item# AR-580-72 \$19.55

### STRATHMORE 500 BRISTOL 2PLY (PLATE)

- 14" X17" PAD 100% cot. Item# AR-580-92 \$28.95

### • LIGHTWEIGHT SKETCH BOARDS

Made of strong tempered masonite with culout carry handle. Metal clips and rubber band (included) hold paper securely in place.

- AR-SB1819 18" x 19" \$9.95
- AR-SB2326 23" x 26" \$12.95



### Pocket Portfolio

- AR-FL419WH Pocket Portfolio 14" x 20" \$10.50

### FILEXEC Art Presentation Books

Great looking black polypropylene art presentation books with distinctive sewn fabric edges. Features archival quality materials to protect your work and acid-free black polypropylene inserts. Great for presentations or storage. Economically priced. Comes with 24 top-loading polypropylene pages. Holds 48 sheets.

- 11" x 17" ITEM #AR-F93730 \$15.95
- 14" X 17" ITEM #AR-F93830 \$19.95

### ARTFOLIOS EVOL Art Books

Durable polypropylene cover. Stylish stitch cover accent. Clear top-loading pocket sheets. Thick gauge black acid-free mounting paper. 24 pages for 48 views. With a stylish nylon stitching the Art Portfolio Evolution™ is the next big thing in art storage! Completely acid-free and PH-neutral through its polypropylene PVC-free construction and quality crafted acid-free black mounting paper, the Art Portfolio Evolution is archival safe for all your art storage needs. Top-loading clear polypropylene cover resists moisture and dust. The Art Portfolio Evolution is available in all the same great sizes as the Original Art Portfolio.

- 8 5/8" x 11" ITEM #AR-IAEV-12-8 \$7.50
- 11" X 17" ITEM #AR-IAEV-12-12 \$15.95
- 14" X 17" ITEM #AR-IAEV-12-4 \$19.95
- 18" X 24" ITEM #AR-IAEV-12-18 \$32.95



### Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

#### MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2" X 18 1/2") 4 MIL (Standard C.B. Board)

•MYLAR SLEEVE (12 1/2" X 18 1/2") 4 MIL (Standard C.B. Board)

- AR-EG1218R 1 \$3.02

•10 Pack

- AR-EG1218R 10 \$24.20

•50 Pack

- AR-EG1218R-50 \$96.50

•10 Sets MYLAR SLEEVE & BACKING BOARD

- AR-EG1218S-10 \$35.90

#### STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL (fits 12 1/2" X 18 1/2") (Standard C.B. Board)

•BACKING

- AR-EG1218HB 1 \$1.00

•10 Pack

- AR-EG1218HB-10 \$8.00

•50 Pack

- AR-EG1218HB 50 \$32.00

#### MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

•MYLAR SLEEVE (18 1/2" X 24 1/2") 4 MIL (Double page C.B. Board spread)

- AR-EG1824R 1 \$6.00

•10 pack

- AR-EG1824R 10 \$48.00

•50 pack - MYLAR

- AR-EG1824R-50 \$192.00

•10 Sets MYLAR SLEEVE & BACKING BOARD 42 MIL

- AR-EG1824S-10 \$64.60

#### STANDARD Backing Board (Double page C.B. Board spread)

•BACKING BOARD FOR

- AR-EG1824HB-1 \$1.70

•10 pack

- AR-EG1824HB 10 \$13.60

•50 pack

- AR-EG1824HB 50 \$54.50

Go to [www.bluelinepro.com](http://www.bluelinepro.com) for more sizes, information and pricing.

### COMIC BOOK ORIGINAL ART SLEEVES

Protect your original Art Work

•Comic Book Original Art Sleeves

11" x 19" Polyethylene (3.0 mil)

- AR-BAG 1119-25 25 Bags \$7.50

- AR-BAG 1119-100 100 Bag \$25.00



- Tracing Paper (9x12) 50 Sheets Item# AR-HUN-243-123 \$5.95
- Tracing Paper (11x14) 50 Sheets Item# AR-HUN-243-131 \$7.95
- Tracing Paper (14x17) 50 Sheets Item# AR-HUN-243-143 \$10.95
- Tracing Paper (19x24) 50 Sheets Item# AR-HUN0243-163 \$17.95







## DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you! The Deleter line includes color overlays, screens for screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based, double tipped markers. Give them a try today!

### Deleter Inking Accessories Pen (Nib) Holder

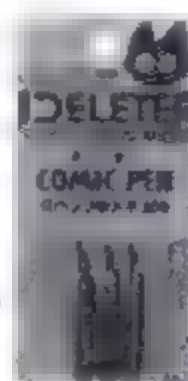
You can use this for all Maru-pens, G pens, Aa pens (Tama-pen)

AR-DEL3411003 \$4.50

### G-Pen Inking Nib (3pcs)

G-pen is very elastic and draw  
ing main lines or flash line

AR-DEL3411004 \$4.00



### Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details

AR-DEL-3411002 \$4.00

### Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw  
all kinds of lines

AR-DEL3411007 \$12.50



### Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy  
to draw all kinds of lines

AR-DEL3411006 \$4.00



### DELETER INKS

#### Deleter Black 1

Works well drawing lines and painting

AR-DEL3410001 \$5.40

#### Deleter Black 2

Permanent Ink, can not be removed with  
an eraser

AR-DEL3410003 \$5.40

#### Deleter Black 3

Completely waterproof with mat finish

AR-DEL 3410004 \$5.40



#### Deleter White 1

Great for touch ups and white details

AR-DEL 3410006 \$6.95

#### Deleter White 2

Great for touch ups and white details

Waterproof  
AR-DEL 3410005 \$4.50

### Deleter Neopiko Line Pen

A super dark alcohol marker type line drawing  
pen

• AR-DEL3115005 Neopiko Line 05

• AR-DEL3115010 Neopiko Line 1

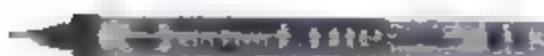
• AR-DEL3115020 Neopiko Line 2

• AR-DEL3115030 Neopiko Line 3

• AR-DEL3115050 Neopiko Line 5

• AR-DEL3115080 Neopiko Line 8

• AR-DEL3115100 Neopiko Line 10  
Neopiko Line Pen each \$3.50



### NEOPIKO-2 MARKERS

Neopiko markers are alcohol-based mark-  
ers that are great for diffusion effects. Their  
dark colors contrast sharply with the white-  
ness of paper, making beautiful lines and  
clear vibrant colors. Great for coloring il-  
lustrations and comics. These 144 different  
colored markers are available in sets. (Note  
Color Codes identifies the colors in that set.  
Consult the Color Key.)

#### Neopiko-2 Marker 12 color Set

-AR-DEL-3111101 \$35.00

#### Neopiko-2 Marker 24 color Set

-AR-DEL-3111102 \$70.00

#### Neopiko-2 Marker 36 color Set

36 - colors Coffee, Ivory, Blush Pink, Pow-  
der Pink, Light Brown, Ocher Beige, Naples  
Yellow, Light Orange, Pink Beige, Apricot  
Beige, Sun Tan, Anise, Sweet Pink, Orchid,  
Pastel Blue, Celadon, Celery, White Lilly,  
Opal Green, Pale Violet, Mauvette, Saxe  
Blue, Pale Sky, Sepia, Garnet, Old Rose,  
Cobalt Blue, Periwinkle, Ever Green, Elm  
Green, Holly Green, Eggplant, Violet, Pump-  
kin, Cocoa Brown

-AR-DEL-3110203 \$100.00



#### Neopiko-2 Marker 72A color Set

72 colors - Pale Pink, Shell Pink, Peach,  
Coral Pink, Sand, Pastel Peach, Fresh,  
Salmon Pink, Maize, Sunlight Yellow,  
Cream, Brown Gold, Terra-cotta, Autumn  
Leaf, Maroon, Black, Yellow Ochre, Dark  
Brown, Neutral 1, Neutral 3, Neutral 5, Neu-  
tral 7, Neutral 9, Pale Yellow, Pale Lemon,  
Aqua Green, Baby Blue, Pale Green, Mist  
Green, Pale mauve, Pale Lilac, Pale Blue,  
Solvent Baby Pink, Baby Green, Aqua Med  
Blue, Turquoise, Rose Pink, Salvia Blue,  
Steel Blue, Spring Green, Vivid Yellow, Moss  
Green, Lavender, Tropical, Dull Pink, Dan-  
delion, Sky Blue, Pink, Tobacco Brown, Vivid  
Red, Ultramarine, Vivid Green, Olive Green,  
Iris, Orange, Cherry Pink, Emerald, Pea-  
cock Green, Cherry Red, Mustard, Burnt  
Umber, Crimson, Poppy Red, Oriental Blue,  
Jungle Green, French Blue, Vermilion, Royal  
Purple, Vindian

AR-DEL3111111 \$180.00

#### Neopiko-2 Marker (Gray Set)

-AR-DEL3111122 \$35.00



#### Neopiko-2 Marker 72B color Set

72 colors - Coffee, Ivory, Blush Pink, Pow-  
der Pink, Light Brown, Ocher Beige, Naples  
Yellow, Light Orange, Pink Beige, Apricot  
Beige, Sun Tan, Anise, Sweet Pink, Orchid,  
Pastel Blue, Celadon, Celery, White Lilly,  
Opal Green, Pale Violet, Mauvette, Saxe  
Blue, Pale Sky, Sepia, Garnet, Old Rose,  
Cobalt Blue, Periwinkle, Ever Green, Elm  
Green, Holly Green, Eggplant, Violet, Pump-  
kin, Cocoa Brown, Primrose, Yellow, Mari-  
gold, Ice Blue, Light Aqua, Carmine, Rasp-  
berry, Lettuce Green, Peony, Light Purple,  
Ice Green, Mint Green, Lemon Yellow, Bri-  
lliant Yellow, Cerulean Blue, Strawberry, Sig-  
nal Red, Antique Blue, Grass Green, Bell-  
flower, Scarlet, Magenta, Vivid Pink, Apple  
Green, Cool Grey 1, Cool Grey 2, Cool Grey  
3, Cool Grey 4, Cool Grey 5, Cool Grey 6,  
Cool Grey 7, Cool Grey 8, Warm Grey 1,  
Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL3111112 \$180.00

#### Neopiko-2 Marker (Skin Set)

12 colors - 12 Color - Pale Pink, Shell Pink,  
Peach, Coral Pink, Sand, Pastel Peach,  
Fresh, Salmon Pink, Maize, Sunlight Ye-  
low, Cream

AR-DEL3111121 \$35.00

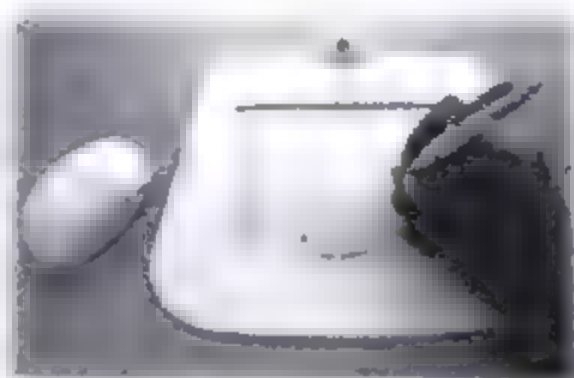


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Contents: 1 each Pen holder, Maru-pen tip,  
G-pen tip, Saji-pen tip, 3 Postcard sized  
manuscript paper

AR-D10187 \$9.99

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### Deleter XP-Pen White

Deleter XP-Pen White 5 inch size  
Requirements: Windows98SE/Me/  
2000/XP Wireless mouse & 512  
levels of pen pressure sensitivity  
ITEM# AR-DEL5052013

Price: \$128.00



### Delete COMICWORKS (PC Software)

COMICWORKS is the products of software  
developers' serious effort to create a CG  
software that is capable of creating a line  
art. Included in COMICWORKS are 240  
kinds of DELETER Screen tones. The  
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maximum resolution of 1200dpi.

ITEM# AR-DEL5051014a

Price: \$120.00



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Deleter DG Illust version 2 Watercolors, ink,  
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BMP or JPEG formats. Easy to use tools.  
Code AR-DEL5051001a

Price: \$79.95





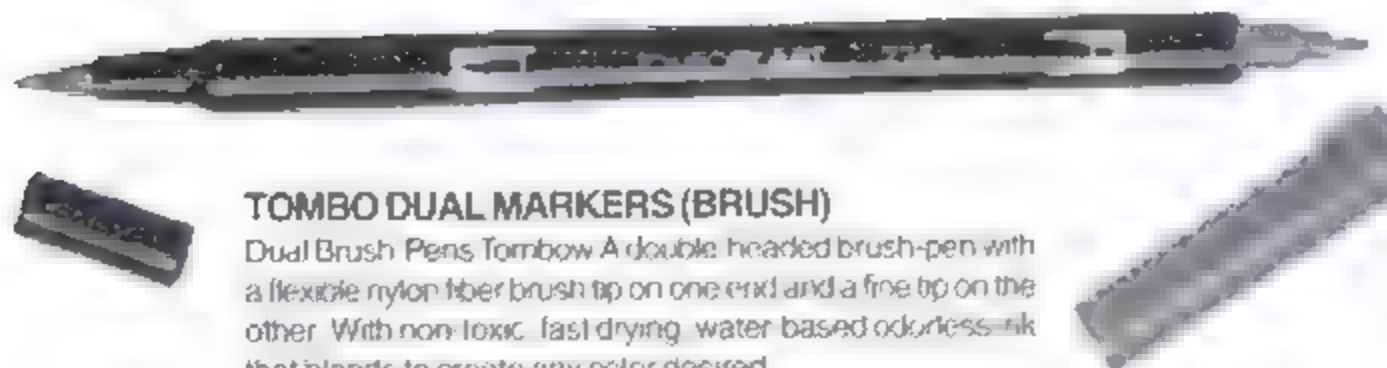
### Lightracer Light Box by Artograph

This portable light box features a 10" x 12" slanted tracing surface illuminated by an 8-watt fluorescent bulb. It makes transferring designs and patterns fast and easy. Great for embossing, calligraphy and lettering, memory book making, stenciling and more.

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### Lightracer II Light Box by Artograph

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**Earth Tone** (Chinese Red, Chrome Orange, Dark Olive, Dark Plum, Orange and Saddle Brown)

AR-TB56143 \$16.50

**Pastels** (Carnation, Coral, Glacier Blue, Mist Purple, Pale Yellow and Purple Sage)

AR-TB561424 \$16.50

### 10-COLOR SETS

**Bright** (Black, Blender, Chrome Orange, Crimson, Imperial Purple, Process Blue, Process Yellow, Rhodamine Red, Green and Ultramarine)

AR-TB56145 \$27.50

**Earth Tone** (Blender, Chinese Red, Chrome Orange, Dark Olive, Dark Plum, Dark Plum, Orange and Saddle Brown, Sand and True Blue)

AR-TB56147 \$27.50

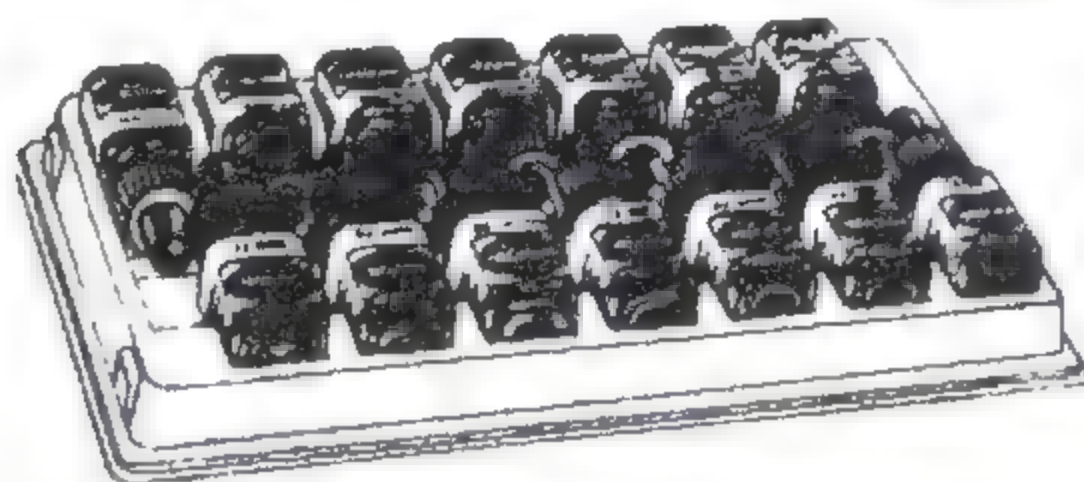
**Pastels** (Asparagus, Blender, Carnation, Coral, Glacier Blue, Mist Purple, Pale Yellow, Mint, Orchid and Purple Sage)

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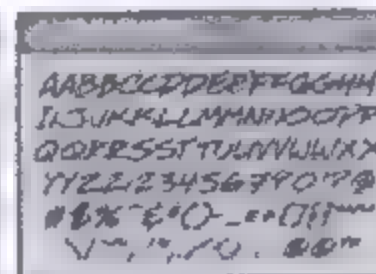
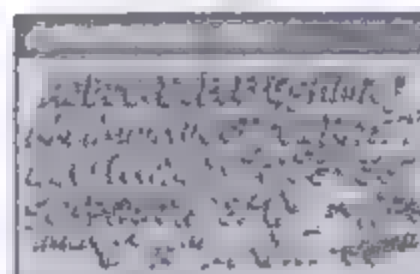
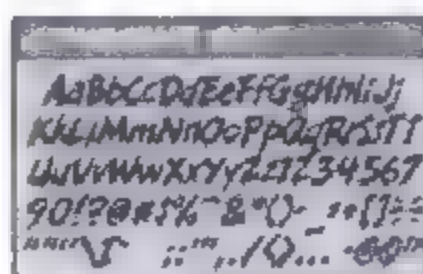
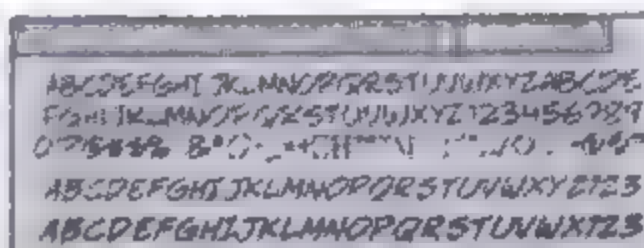


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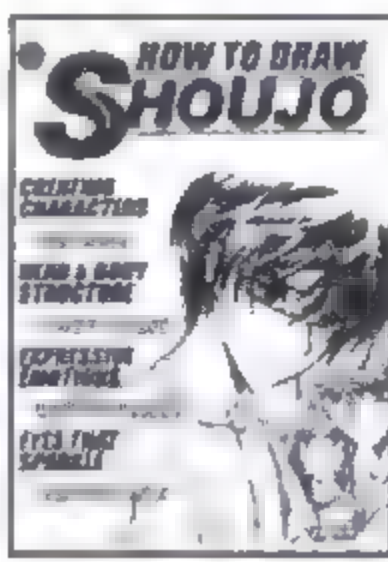
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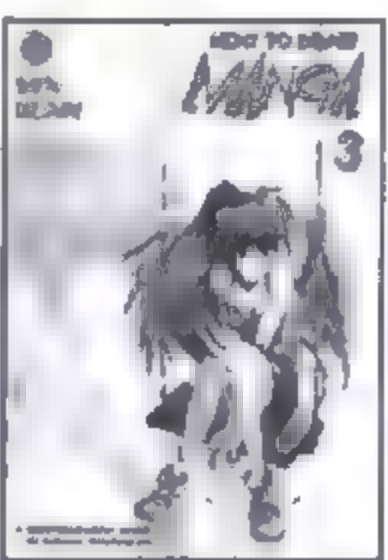
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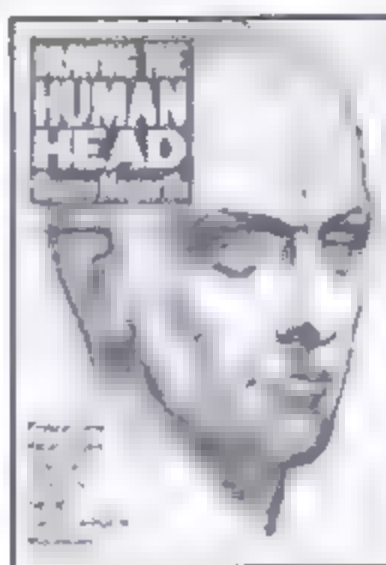


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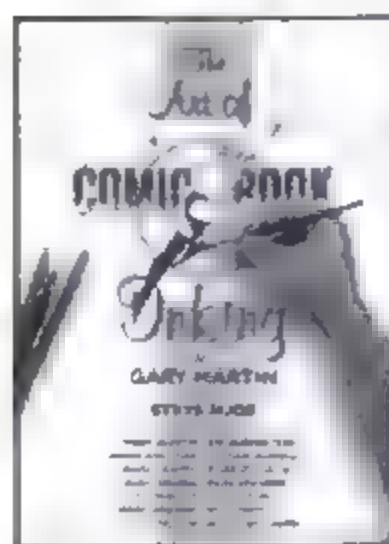
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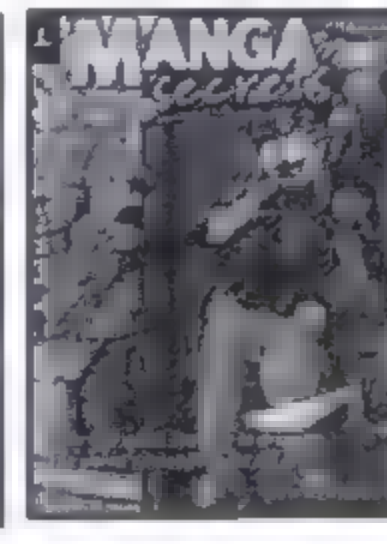
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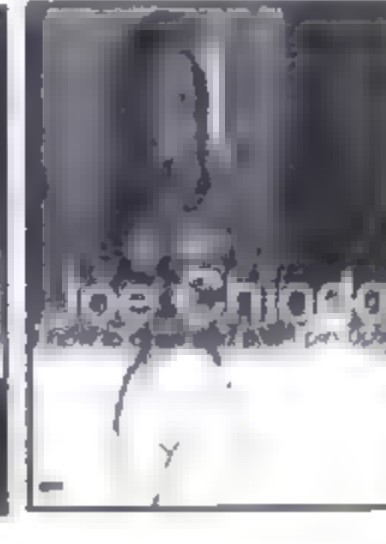
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**DON BLUTH'S ART OF STORYBOARD**  
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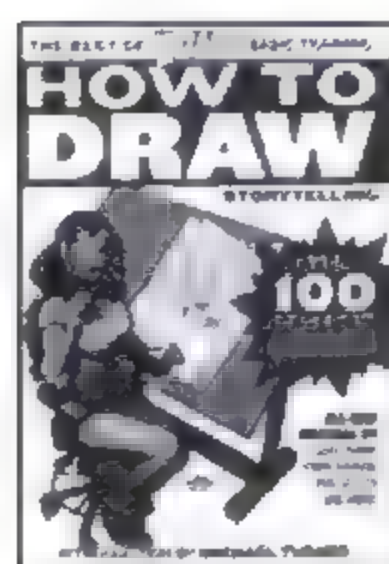
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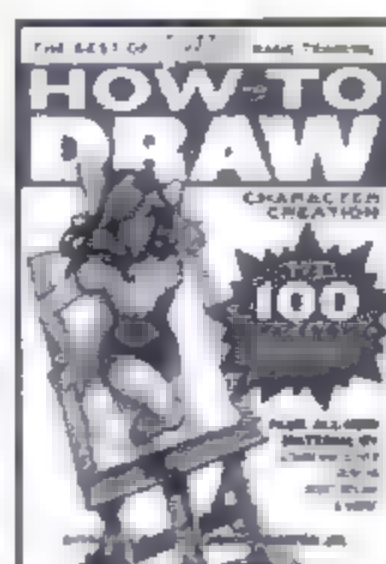
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Art Alternatives

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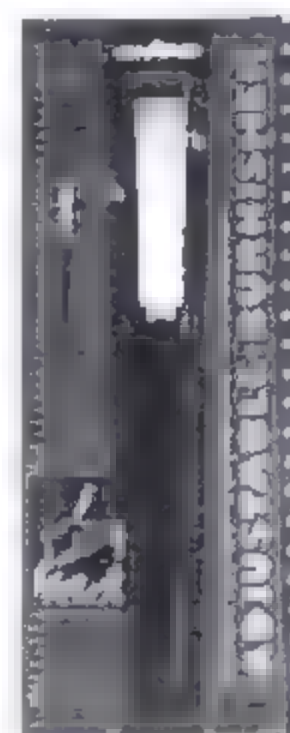
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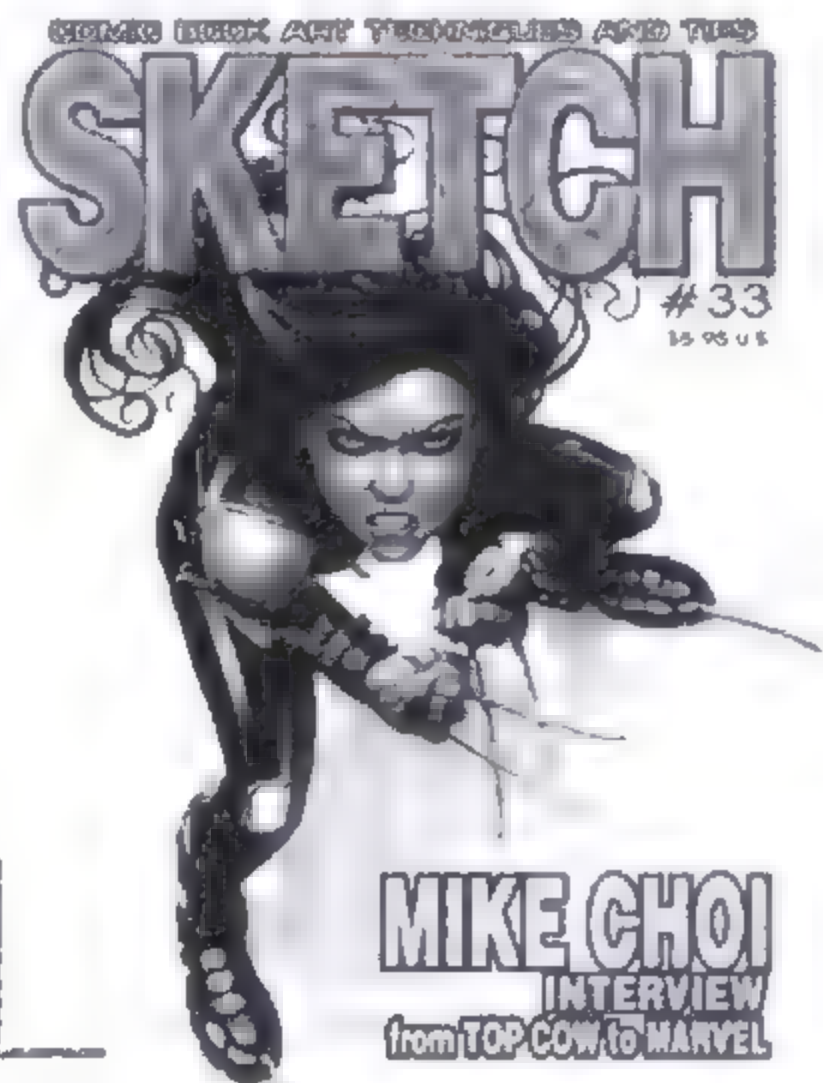
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## Writing and Drawing *Elmer*

by Gerry Alanguilan

When Bill Nichols approached me about doing something for *Sketch Magazine* a long time ago, I was actually quite hesitant. I feel a deep aversion to people discovering how I really worked. You see, I keep a really big secret (which will no longer be a secret in a moment). I'm probably not the best artist for young artists to learn anything from. I'm very disorganized, somewhat undisciplined about certain things, I'm not methodical when I work, and I probably do a lot of things that other books and artists better than me teach you not to do. Ha! Ha!

When Bill asked me again a couple of weeks ago I thought, well, what the heck eh? I'm much older now, and I'm getting to that point in life where I really just got to throw my cares away. So I just might as well go and do it. I'm sure someone out there might find it interesting how an artist stumbles and fumbles about doing a comic book page.

Ok, who am I and why am I in this magazine? Good question!

I'm Gerry Alanguilan, licensed architect, comic book writer and artist. I'm probably most known as an inker of Marvel, DC, and Image titles including *Wetworks*, *Darkness*, *X-Force*, *Fantastic Four*, *New X-Men*, *Wolverine*, *High Roads*, *Silent Dragon*, *Batman/Danger Girl* and the inking work I'm most proud of: *Superman: Birthright*. I've also done adaptations (pencils, inks, letters) of various classic short stories for *Graphic Classics* including Bram Stoker's "The Judge's House", Rafael Sabatini's "The Plague of Ghosts" and O. Henry's "The Furnished Room".

Here in the Philippines, I've been writing, drawing and self-publishing my own comics (or having my stories published by others) since 1992 like *Wasted*, *Timawa*, *Crest Hut Butt Shop*, *Dead Heart Stories*, *Johnny Balbona* and *Humanis Rex*. I've recently established my own publishing company Komikero Publishing through which I'm writing and drawing *Elmer*.

In this article, I will go through the process of putting together one page of that comic book.

A little background: *Elmer* puts forward the speculation of what the world will be like if chickens gained human intelligence and consciousness. It is the story of a family of chickens as they live and survive in a suddenly complicated and dangerous, yet beautiful, world.



## WRITING

When I write stories I myself will draw (I've written for others before), I don't bother making a full script. With **Wasted**, I just wrote one panel after the other as I drew and lettered it, guided only by a general idea of where the story is going to go. With **Elmer**, I go so far as writing all the dialogue, basically all the words that will appear in the comic book, with very little descriptions. This allows me to imagine how the comic book will eventually read, imagining the scenes in my head as I read the dialogue. I print the "script" out on paper, lie in bed and read what I have written over and over, changing, moving, and deleting things that bother me, and add words and sentences as I find appropriate.

Generally, I try to avoid writing anything overly dramatic, bombastic or over the top. I try very hard to phrase commonly used words differently so I avoid using combinations of words that sound familiar. I find myself chipping away and chipping away until I arrive a script that I'm satisfied with. It's a practice I apply on the artwork itself, which I will go into detail later.

For this particular page, which happens to be Page 1 of Issue #3, one of my main characters, Jake, is coming home from where he was in the second issue. He's approaching their house carrying a book. Coming out of the gate is his sister May, pulling a basket on the way to market. Jake is a pretty complicated guy (chicken). He's bigoted against humans (but lusts after beautiful human women). May is more open-minded, and is in fact, marrying a human doctor named Michael. This is a fact that drives Jake up the wall. And they have this conversation. Yeah, there's a lot of talking in this comic book.

This is part of the script that I have decided will go into page 1.

### ELMER #3

Jake coming back to the house. May is leaving.

Jake: Where are you going?

May: I am going to the market. Stay here and talk to Michael. He is in the house of/room.

Jake: He's not coming with you?

May: Just talk to him Jake. He is NOT going to eat you.

Jake: Are you sure?

May: Jake.

May: Come on, Michael is really a nice guy. Just talk to him. You will like him.

Jake: Oh Christ.

I won't be long

## THE COMICS PAGE

Before I continue, I would like to explain the page layout philosophy I adapted, and that is the nine-panel grid. I suppose there is a technical word for this somewhere that I don't know about. In any case, I always follow this pattern of nine equally sized panels on every page. That doesn't mean all my pages have 9 panels though. I can combine two panels of the grid to form a double sized panel. Or combine three panels vertically or horizontally. I can combine 6 panels to form a big one. Any size of panel I can use, just as long as it's perfectly divisible by one panel of the nine-panel grid.

Watchmen is probably the best example I can name that uses this panel grid, but I was actually inspired to use it after reading Paul Karasik and David Mazzucchelli's adaptation of Paul Auster's **City of Glass**. Utilizing this grid forces me to think more about my visual storytelling by simplifying the kind of panels that I can use. The discipline of sticking with the grid compels me to chip away at things I never thought were unnecessary and superfluous in my storytelling before. It allows me to concentrate fully on just sitting down and telling the story.

## THE TOOLS

For Elmer, I have decided to use A4 size of paper, and it is ordinary typewriting/bond paper as opposed to bristols or vellums. This decision was arrived at by the materials available at my locale, and the tools I have decided to use.

An advice I always share with others is that you use the tools and materials that you find in your area, instead of trying to look for tools and materials that have worked for other artists in other areas. Your area might have different weather conditions, which might affect the quality of the paper. For instance, working for Marvel once on **New X-men Annual 2001**, the specially made Marvel paper might work well for people living in the US, but in the Philippines the humidity made it almost impossible to work on.

And believe it or not, not having the "right materials" or "right tools" gives people an excuse to procrastinate and they end up doing very little work, or no work at all. Go ahead and scour your town's art, school and office supply stores and try out every paper and board and see how they work for you. HOWEVER, if you really want to try professional level type of boards, try to get some of the high-grade Premiere Strathmore Blue Line Pro art boards online. I hear it's really good. I've always wanted to try it, but access to it, considering where I live, is difficult.

For inking, I use crowquills, brushes, tech pens, and an assortment of straight and curved edges. For Elmer, I'm using UNI Pin Fine Line Black disposable pens ranging from 0.1, 0.2, 0.3, 0.5 and 0.8. The ink is water and fade-proof and it gives me a really nice clean clear line. It fits well in my hand and I like the way the pen interacts with the paper. Believe me, this is something very important to me. When pen and paper don't interact well, it sometimes feels like nails on a blackboard or maybe me having a root canal. It can be very unpleasant.



## LAYING OUT THE PAGE

I always pre-line all the paper I will use with the nine-panel grid. That way I can concentrate on just laying out the page when the time comes. For this page, and for the scene I decided that will go into it, I've decided to have a huge panel encompassing 6 panels, or the first two rows of the nine-panel grid, and three separate panels on the bottom row.

The top panel is huge because I always try and do a scene that will establish where everything is before going in and focusing on the characters. In the first panel, I will establish the characters involved in this scene, where it is happening, and give an idea of what is going on. So I decide to place Jake prominently in the foreground, going home from where he was in the last issue, carrying a book. He's just outside their house and he is heading for the gate. Going out of the gate is his sister May, who is pulling a basket for market.

After imagining what the scene looks like in my head, I lay this out very quickly, and very loosely. Making sure I establish a vanishing point somewhere, establish the horizon and establish where the characters and backgrounds are. I continue to lay out the rest of the page quickly and loosely.

We already know where they are and what the setting is, so in panel 2, I swing around to the point of view of May, and then zoom closely. May is in the foreground, and Jake is in the background. They are talking. After seeing them in their environment,

it's now OK to move in closer to them and listen to what they are talking about.

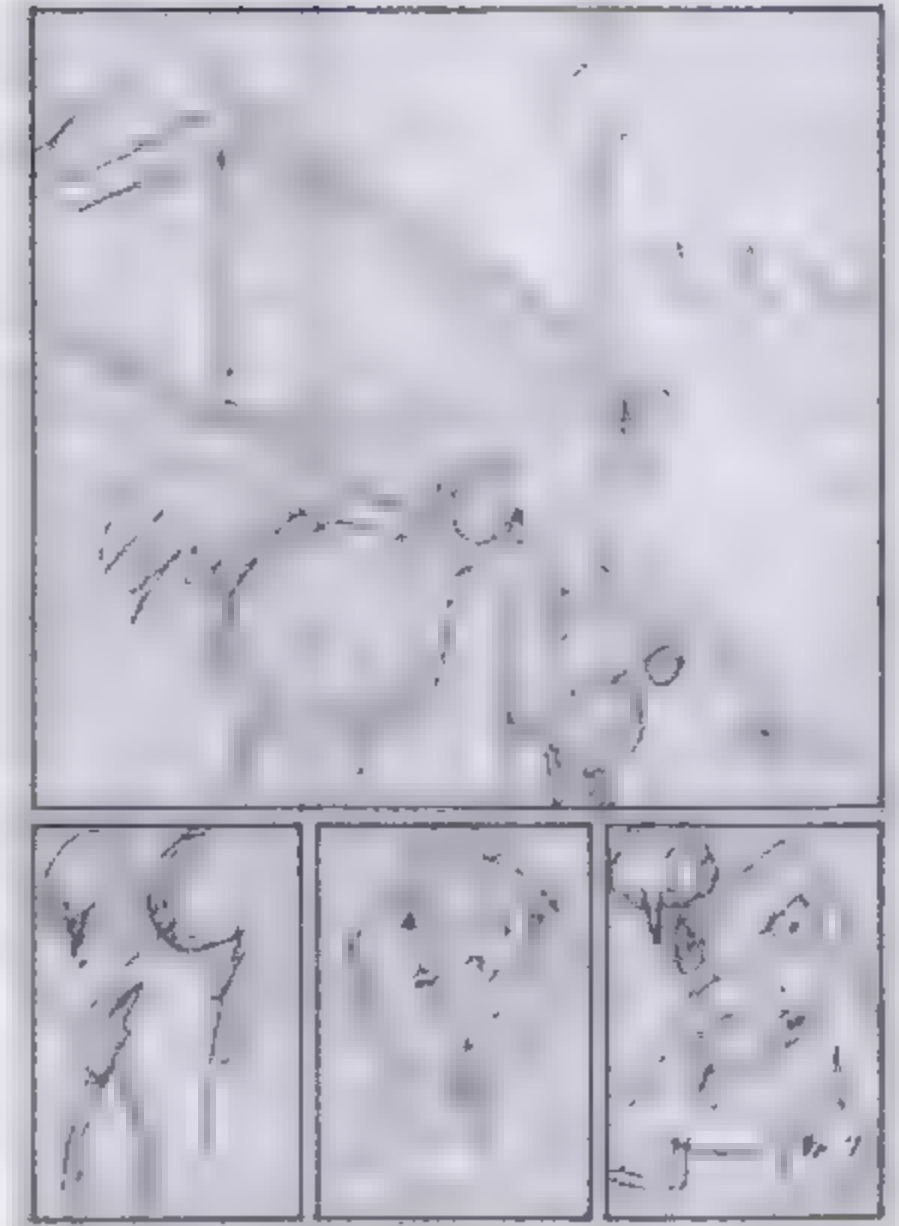
"Where are you going?" Jake says. "I am going to market. Stay here and talk to Michael." May replies.

Reading that dialogue closely, I decide that it's probably moving the scene too fast to have May's line in the second panel, along with Jake's. I decide to have only Jake's "Where are you going?" in this panel, and move May's reply in the third panel. To me it feels better paced this way.

This then allows me to have a close up of May in the third panel as she replies. "I am going to market. Stay here and talk to Michael."

I can now allow the scene to move a bit faster by having an exchange between May and Jake in the last panel. "He's not coming with you?" Jake says, a bit worried. May responds, "Just talk to him Jake. He is NOT going to eat you." Jake has the final word. "Are you sure?" I've decided to make this last panel a close up of Jake as well, which to my mind is logical because we are coming from the third panel with a close-up of May. To answer May's close-up with Jake's close-up makes perfect sense to me. Also, I like how the scene moves from a, long shot then moves closer and closer as the panels go along.

Because the last panel a close-up of Jake, May's "Just talk to him Jake. He is NOT going to eat you.", will have to be an off panel reply, which is just OK, as long as the balloon is pointing in the logical location of where May is supposed to be in relation to Jake.



## FINISHING THE ART

Now that the layout is done, I can go in and pencil in the page more fully. I pretty much stick to the layouts as I've thought it out, but once in a while I'll change things around when I realize after looking at it again that something else is better. For this page though, I won't need to change anything too much.

I'm the kind of artist who actually doesn't do full pencils before inking. My pencils, as you see here, are still very rough, but it already has all the info I need to start inking. In that regard, I really don't consider myself "inking" but rather "drawing with ink" as I place a lot of the final forms and a lot of the details with the ink pen.

In fact, I don't even finish penciling a page before I start inking. In the case of panel 1, I only penciled in Jake, the fence, May and some backgrounds behind her. I've chosen two vanishing points, one for the facade of the fence and house (VP1), and another for the roof of the house on the background (VP2).







Strictly speaking, there should be a third vanishing point that should dictate the direction of the lines on the side of the main house and fence columns. But to lay out this vanishing point would be impractical because it would be so far away, a couple of meters away from my table, at least. So I make my "best guess", an instinct that I've developed after doing perspectives for so many years, extending way back to my time as an architect.

I have not penciled in the house fully at this point. What's there is only a rough layout, but with perspective already applied. I don't want to fully pencil the house at this point because one, I'm impatient. I want to start inking right away. And two, I tend to get confused when there's too many of my pencil lines on the paper.

So I start by inking Jake, drawing in details and textures that aren't there in the pencils. As a rule of thumb, I always start inking objects that are closest to me as the viewer. In this case it's Jake as he is so prominent in the foreground.

I then start drawing bushes at the bottom of the fence behind Jake. I haven't penciled this in, but that's OK since I can already see it in my mind.

And this is where the disadvantages and ultimate advantages of working in such an undisciplined way are made plain. As I'm drawing in the bushes behind Jake, I start to notice that Jake's legs seem to be blending in with the bushes. This is not good. There is no contrast. Jake has to be separated from the background so he can pop out. I go in with white out, in my case water based typing correction fluid (as that's what's available in my area), and use the little brush that came with the little bottle to paint in some feathers and texture on Jake's legs to make them come out. Then I notice that the bushes seem a little too bland and uniform. I go in again and paint in white ovals over the bushes. When it dries, I go back in with a 0.1 Uni pen and draw in some flower textures on the ovals. I ended up with something that looks better than I had first thought.



I continue to go ahead and draw May, the fence and gate, and backgrounds further in. That done, I go back to the house and now pencil that in much more fully. I make sure I have an earlier issue of Elmer on hand where this house first appeared so I can maintain some kind of consistency. I can't have a house changing designs with every issue.



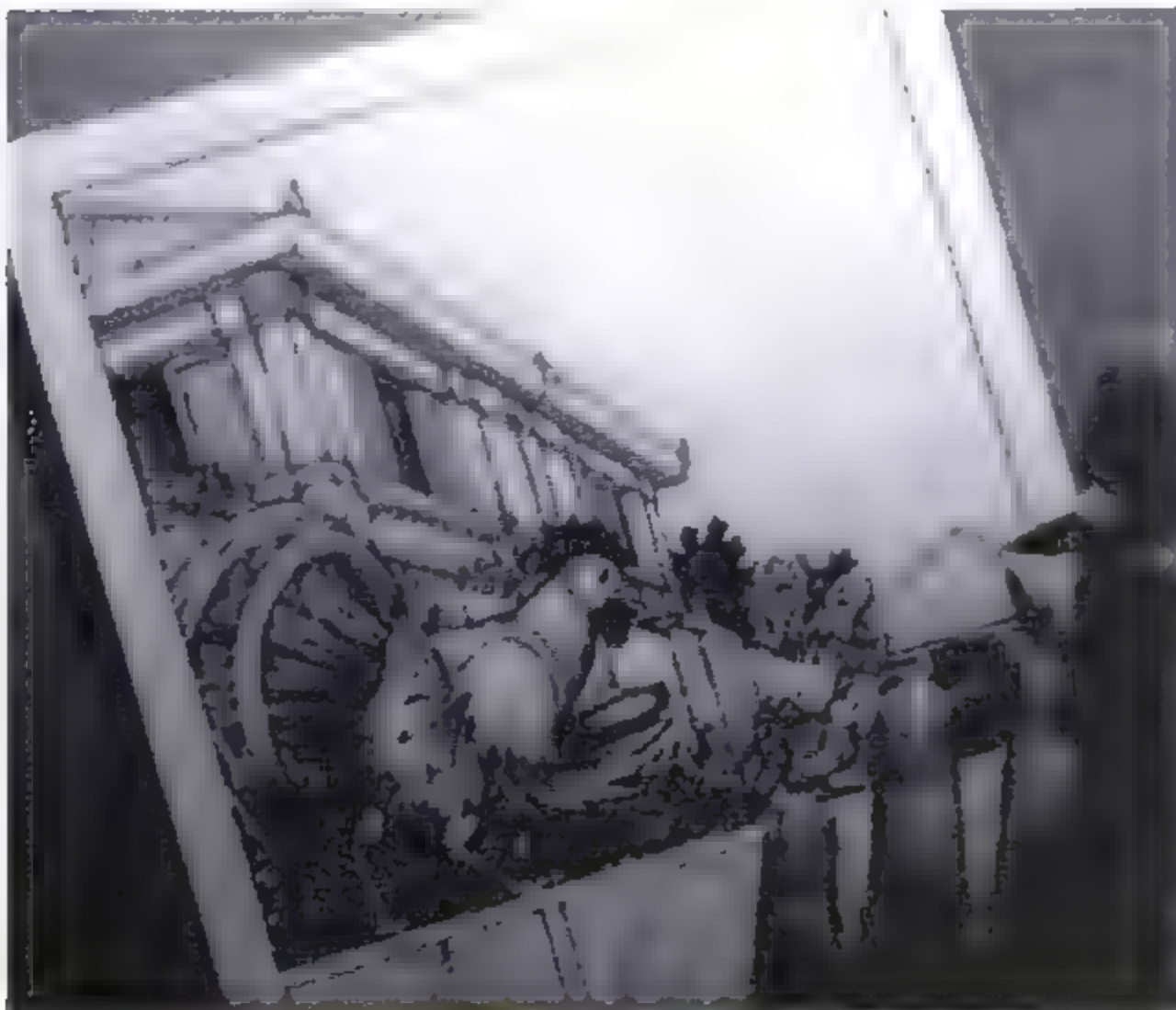
Although I use a ruler to pencil the fence and then the house, I ink them freehand. I do this to maintain an "organic" look to my drawings. It makes sense when drawing stone fences because concrete, even though it's constructed to be straight, isn't usually exactly perfectly straight. It's got small bumps and imperfections that I could simulate by drawing the lines freehand. I also put a lot of texture on stone surfaces, something I learned to do after drawing stones and hollow blocks from life as practice. Whenever I am drawing something, I always try very hard to keep in mind what it is I'm drawing. When it's stone, I think very hard it's stone, and that informs the way my hand would put in the textures. It's the same thing with wood. Wood and stone have different textures and I learned to do wood textures by drawing trees and wood objects from life. And when I draw wood, I think about wood.

It's something I practice in my mind so I can create credible textures in my drawings. The problem with a lot of drawing/inking that I see in many comics art is that artists tend to place the same kinds of shadings/textures on different kinds of objects.

Stone is textured the same as steel, or flesh, or wood. And it really drives me crazy when I see that.

The only time I use a ruler or French curve to ink is on objects that are perfectly straight or perfectly curved like metal. I use rulers on guns, swords, planes, cars, on anything that needs to be perfectly lined. Some people can do this perfectly freehand. I can't.

Going back to the house, I start inking it. When inking objects, I usually start by inking the general outline in thick lines, ink the major elements with less thick lines, and then I go in with the details with thinner lines.



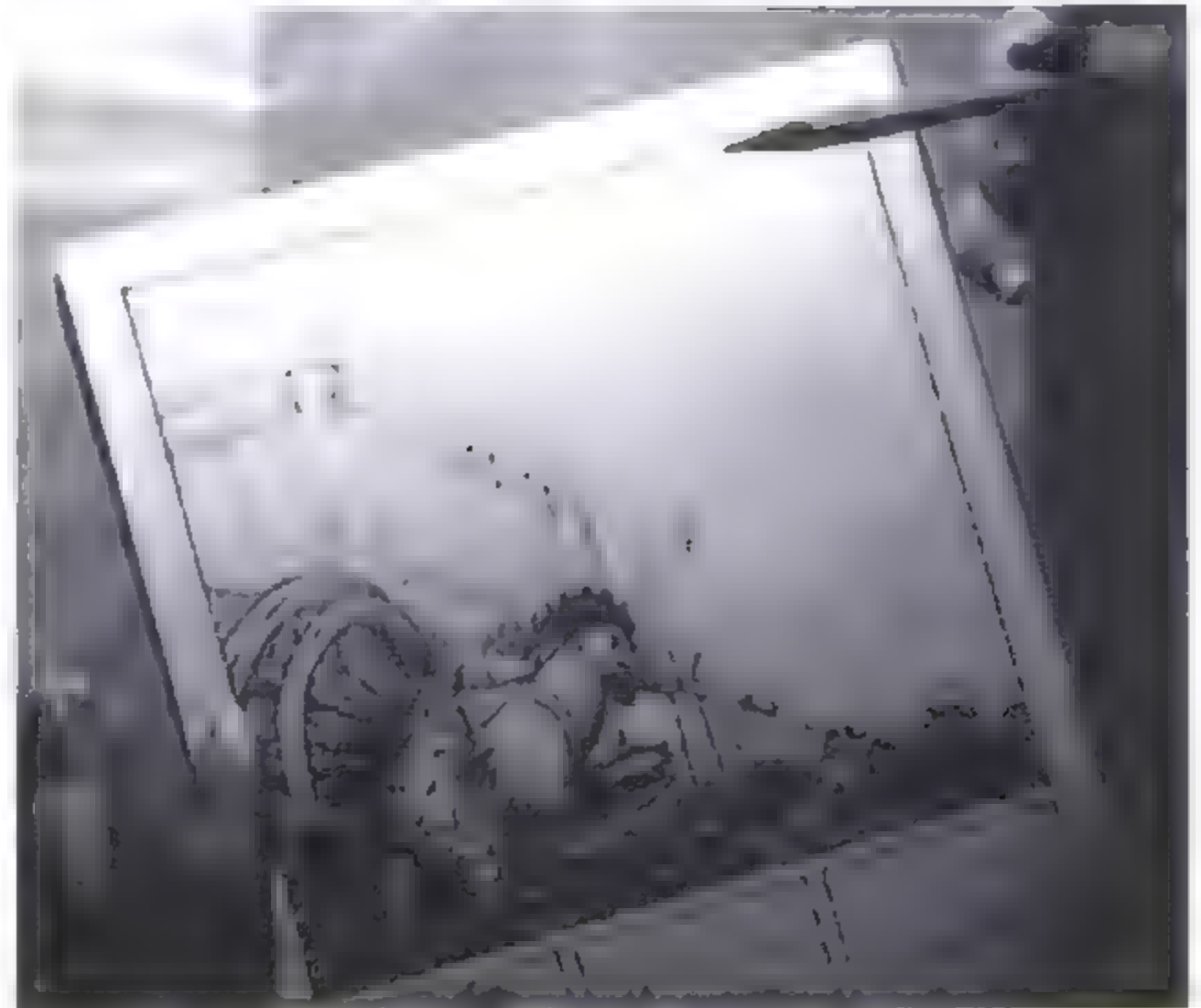
## LETTERING

Explaining how I do panel one would already give you an idea of my general working method of doing the art, which I have also applied on the last three panels.

But on an additional note, I want to talk about lettering. The last three panels have quite a bit of dialogue going on between Jake and May. For ELMER, I letter directly on the artwork. I have an Ames lettering guide, but I don't use it. Instead, I use an architect's fan scale, and use the 1:25 scale to create equally spaced horizontal pencil lines, like in a notebook.

I would then go in and letter the dialogue with a 0.3 technical pen. I would use 0.5 or 0.8 if I needed words in bold.

I take great care to plan where I will be putting the word balloons and captions and adjust the artwork on the page accordingly. If Jake is going to be saying a lot of things in a panel, I would provide ample space for that.



After finishing the house, I start drawing the trees, and then finally the sky. I don't know where I learned to draw clouds this way. It probably came from an old school notebook I had when I was in grade school. It had a drawing of a school on it, a flagpole, and a mountain at the back with a really grand sky with billowing clouds. I was so impressed by that drawing, I didn't realize I would carry that thought with me all my life.

I think that's how a lot of influences work. I believe that anything that an artist sees would inform his work in some way or the other. So if there's any other advice I could share is for everyone to go and look at not just comic books. Look at the works of painters of all kinds from impressionists, to abstract and photo realistic artists. Watch films. Listen to good music. I believe all that will find its way through your mind, mixing it with things that are uniquely you, and then ultimately on your hand that holds the pen.







ELMER 048 [3-01]

I like seeing the lettering on the artwork itself because lettering is indeed part and parcel of comic book art. In comics, that printed page is the finished comic art, not the original art. The original art is just a byproduct of the process of creating comics. What's truly important is that printed page. That will be the one that will interact with the readers on your behalf as an artist. It's that printed page that HAS to look good. It's the one that HAS to look really cool.

A mistake that a lot of young artists are committing nowadays, especially in this new technological age, is that they never consider lettering as part of the artwork. It is the original unlettered art that they fixate on and make look good and cool. It's unthinkable for many of them to leave large blank spaces on the page because it makes the original art look awkward. Little do they realize that when lettering is finally applied on the page, the artwork becomes cramped, with balloons trying to squeeze into every little nook and cranny, or placed awkwardly.

I'm an advocate of artists lettering their own work. Of course this is not to wish bankruptcy and destitution to our talented and hard working letterers out there, but when an artist has the chance, maybe when he is doing his own comic book, I would suggest they try hand lettering.

I go back to my belief that lettering is part of the artwork. And it really is. Your art and the lettering should go together to make the page look more whole and cohesive. Yes, I have heard of the many arguments against it by artists who say they have bad handwriting. But what artists have to remember is that lettering comics is **not** handwriting. It is drawing. If you are an artist who can draw curves, horizontal and vertical lines and circles, and can do them well, then you can letter because that's what it is. You're drawing the letters.

I learned this from reading a *Silver Surfer* book many years ago, the one illustrated by Moebius. The book has an extensive "The Making of Silver Surfer" where Moebius takes us behind the scenes on working on the comic book. He devotes an entire page to lettering and his philosophy with regards to it. It's very fascinating. Check it out if you have the chance. That Moebius fella's really good.

I want to express gratitude to your editor Bill Nichols for allowing me to talk about drawing comics, no matter how unconventional the way I do it may seem to be.

But it doesn't stop here! Readers of *Sketch Magazine* and of this article have a special bonus! You're all entitled to an exclusive showing of a video I have put together demonstrating on camera how I did this *Elmer* page. Subject yourselves to my ugly mug by sending me your email address at [gerryalanguilan@yahoo.com](mailto:gerryalanguilan@yahoo.com) with the subject line "SKETCH ELMER VIDEO" in the subject line, and I will send you a link to a private video on LiveVideo.com. Of course the exclusivity of that depends on you. If you want to keep it to yourself, don't tell anyone else! But hey, if you feel like sharing, it's no problem with me! It will remain exclusive to *Sketch Magazine* readers for two months after the release of this magazine, after which I will be making the videos publicly viewable to give a chance for other people to see it. But you guys will get to see it first! (Whatever that's worth!)

See ya on Live Video!  
Gerry Aanguilan  
San Pablo City, Laguna





## Inkblots

# A LOOK AT INKING HISTORY

by Bob Almond

Hi, and welcome to my fourth column.

After discussing how I approach a page, my tools of the trade, and tool cleaning & preservation, I figured that it was time to touch on the subject of the craft itself. To quickly define this nebulous skill before the history lesson: an inker is an artist who, using many tools such as brushes & pens, redraws in ink what has already been rendered in pencil in order to make the work printable and (ideally) better.

To further expand, this may include enhancing line weights, clearly defining objects, spotting blacks, adding details, textures, clarifying art continuity, establishing light sources, fixing anatomical and perspective errors and even as much as doing most of the art itself if one is 'finishing' the work of a layout or breakdown penciler where they have suggested only sketchy, unfinished pencil art.

This means that when you see inked art, you are not seeing the penciler's work, but actually the inkers editing or interpretation of it. It's a vital part of the production, yet inking is the least understood part by both readers and fans as well as some comic community folk and, thus, debatably, the least respected.

Talk to many comic fans and they have the perception that we simply trace & fill in the dark areas with black ink. The movie **Chasing Amy** surely didn't help the cause, but I'd like to do my part to help explain to you what it is the ink artists contribute to the art form, especially today when the craft appears to be increasingly in dire straits.

I don't claim to be any sort of historian but I'll do my best to discuss the genesis of traditional inking and where it is now. Pen & ink illustration has been around for ages but the concept of a separate artist, an "inker", is fairly recent and was a creation in the early days of comics in the 20th century. As comic books, comic strips, and even animation grew more popular and became big business in the '30s & '40s, production of them needed a boost in order to meet deadlines.

Also, as the years wore on, publishers noticed that certain artists like say, Jack Kirby, were very creative, prolific and popular. So in order to spread

them around on more projects, inkers became a necessity in order to increase production and profits. These artists were well-rounded illustrators. Joe Sinnott, George Bell (Roussos), Dick Ayers, Murphy Anderson, and others have become known as legendary inkers, but if you were to check out their career credits you would see that they had also penciled several projects. However, with the exception of the likes of Bob Kane, Will Eisner, EC Comics artists, etc. creator credits were for the most part a rarity until the '60s, or even the early '70s in some cases, so fans were oblivious of the contributions of these artists. Even in the early Silver Age when a Marvel comic said "Lee & Kirby", an inker (along with letterer and the colorist) was left unacknowledged.

This 'identity crisis' was resolved by the late Silver Age as more creators were being credited so that by the mid to late '70's, all of the key production personnel were being listed.

While there were and always are publishing low point periods, the '70s and '80s were a period of expansion for many publishers, so with the increase in titles and an increase in rates and benefits, there was an increase in the numbers of inkers being hired. Not only that but, along with the proper crediting, some inkers were becoming more of a presence.

Inkers, understandably, have never had (and never *will*, in my opinion) the recognition of the pencil artists, some of whom would achieve 'superstar' status in the years to come, but inkers like Terry Austin, Josef Rubinstein, Klaus Janson, Tom Palmer, Bob Layton, and others would gain the attention and respect of both fans and community in this time.

Since conventions began to become mainstream in the '70s, it allowed more fans to meet the artists and see them work.

There were more comic-related publications (fanzines) being published at this time so the columns and articles sometimes discussed what inkers did. For the first time, fans were influenced by inkers enough to want to enter the field as 'inkers'. However, if there was a drawback to this, it was that sometimes these folks focused on mostly inking and were used mostly *for* inking.



In the early '90s editors needed them due to booming sales. Thus, when the bottom dropped out shortly thereafter and titles and staff were cut back and some publishers folded, many inkers, especially those without the penciling skills to adapt, found themselves (and many others) without work.

It was during this climb out of the sales slump in the late '90s that publishers started to seriously consider a way to cut production costs and raise profits. Printing straight from pencil art had been tried earlier but was treated more as a novelty. In the '90's the computer technology was available for darkening tight pencil work but the software was costly and the know-how limited. In subsequent years, more artists became skilled with the software and publishers began utilizing, in increasing degrees, what would become known as "digital inking".

This name, however, is a misnomer for this "skill". Actual digital inking would be when an artist uses tools like a Wacom tablet and wand to render the art digitally on a computer screen.

As far as I know very few illustrators are presently adapting this approach and the only ones that I am aware of are Brian Bolland and Alex Maleev. One drawback to this incidentally is that there's no original art for the artist to keep or sell.

But I digress.

Now, I'm no luddite. I've been slowly learning Photoshop and digital coloring. The Pandora's Box has been opened and there is no stopping new technology and its use and I won't be so close-minded that I think comics can't be produced in new and different ways. Those letter and color artists who didn't attempt to adapt to the tech have sadly fallen by the wayside.

I'll even admit that some pencil art by a rare few artists actually looks okay when printed without inking and colored over. And if the editor approves of the idea I respect a pencil artist wanting to go this route. **But** I'll also admit my obvious bias when I say that personally, I think that most art looks awful this way. And I'll generally discuss the process to explain why.

First, it's NOT 'digital inking'. It's not inking at all. In fact, ask traditional inkers and most would be insulted by this name and practice. The procedure, basically as I understand it, is that the pencil artist is hired to pencil in a tight, defined manner. Then the artist adjusts the scanned art file in Photoshop or the scan/file of the art is sent to the color artist who does the adjusting. They

adjust 'levels' to darken the graphite renderings enough to look almost black and they can clean up stuff with an erasing tool. There are other tools and adjustments that can be made as well (lightness, contrast, sharpness, etc.) but from there the colorist can digitally color it. This means that, due to the limitations of a pencil, there is usually no variation of line quality that one can get from brushes & pens so the art tends to have a mono-weight line and scratchy look.

It means that an inker is not there to assist in contrasts, textures, adding details, fixing something, etc. This would be done in the coloring to a limited degree. All in all, while some artists' styles look okay rendered this way, I personally find that the quality is generally down with most efforts and the work doesn't have that extra 'punch' that an inked job would have. It usually looks faded, weak, and powerless to me.

This would all be a challenge in itself. But another practice of late is that some publishers are now also not crediting inkers in solicitations. I know that inkers have never traditionally been a 'selling point' for comics, that it's usually the writer and/or the pencil artist. But a damn good inker can really propel the art in a book just as a weak one can hurt it. Plus many reference books like comic encyclopedias and handbooks have also given up on the inker credit for interior sample art as opposed to what's been done traditionally.

So, we've taken a step backwards in the biz in regards to our identity and presence. If we're out of mind, will anyone notice when we're out of sight because of 'digital inking'?

Honestly, I'm not here to predict the death knell for inking as a craft. Not *everyone* can pencil without the skills of a good inker to back them up. Not *everyone* likes the non-inker process. Art collectors will *always* prefer inked original art commissions to pencil ones. But there are certainly changes in development and the more information that all the inkers out there can relay to the public and community, the better I hope of understanding our craft and the value that we bring to the comic art form.

Even if it's kicking and screaming, I'm doing my part to keep the quality of comic art high.

And for my career to not follow the path of the dodo.



# R.A.M.dom Sketch Card Art

## DRAWING MY PERSONAL SKETCH CARDS FROM A-B

by Rich A. Molinelli

### The Concept and Sketching

When someone approaches me about card artwork, the first thing that shoots into my mind is, hmmm, how can I make this into something that this person really will love? I get hundreds of e-mails from fans asking me to do personal sketch cards for them, anything from Star Wars to Batman to Spider-Man. And sometimes it isn't easy to come up with something for them right off the bat. I'm one of those artists who likes to work out poses for the piece from right out of my head.

A lot of people ask me, "Rich, how could you not do a thumbnail for the card you're working on?" My response is always the same "I don't know; this is how I always work my card art." I like to work through my mistakes in the initial sketch; it's how I learn what I can and can't do. It's funny, though, I ALWAYS use a thumbnail for my comic work and pin-up work. However, I do sometimes think that perhaps I should try this step once.



### Pencilling

This is for me the second most fun part of working on the cards. I love laying down the pencils and working the image tighter and tighter to get that almost-finished look for the piece. It isn't as final as the inked version, but it is final enough for me to be able to send the image off to the client to get approval. There are times though that the pencil stage doesn't really need to be sharp and exact. I mean, come on, I have been drawing Batman since I was 6; I can draw him with my eyes closed if I had to! (Hope I never have to though!) I like to use a soft HB pencil lead for this drawing. It gives me a nice thin under-drawing to work with.

### Inking

This stage has always been a difficult one for me. Line weights and making things "pop" for the reader or viewer are sometimes difficult. I have been told over the years to use a brush for my inking, but I find the brush to be difficult to work with on such a small scale. So I use basically two pens Faber-Castell Art st Pitt Pens Small and Brush.





The brush pen is sometimes hard to work with, but after four years of using them, I think I've got the handle of it now!

I go in first with my brush pen and lay down the thick lines of my artwork and then I start to work in details with the smaller Pitt Pen. After doing the **Lord of the Rings Evolution** sketch cards I learned that this smaller pen can work wonders when working 2.5 x 3.5. But inking is STILL one of the most difficult things I have ever done in my life!

### Coloring

This is probably the most fun part of working on Sketch cards. It's a shame that sometimes deadlines cause people not to be able to color all of their cards. I'm sorry that my entire **Lord of the Rings** cards weren't in color but, as I said, deadlines get in the way! I just completed 300 cards for Breygent Marketing on their **Wizard of Oz** sketch card set and I was able to get 100 full color cards done for that one!

But let me get back to the topic...

Coloring is SO much fun. I use Prismacolor markers as Copic are too expensive to replace when they run out. Prismacolors are easy to layer after they dry and really work well on the material at hand! I try to use the most vibrant colors I possibly can as I always love the look of 90's style comic art where the colors were so bold and fulfilling! Not like today's art where sometimes the colors take over the images. I like to use Anime influences when coloring, similar to cell shading. I have so many art books that show anime coloring I really love the look of it!

### Final Thoughts

I have been an artist my whole life. I love drawing and even though sometimes the environment surrounding us artists isn't fun I almost always get lost when drawing. Doing these sketch cards and getting to meet such great artists as Jeff Chandler and Rafael Kayanan has really helped me step up my game too. I mean, come on, these guys are some of the best in the business! I only started doing this professionally last year after working for Topps Entertainment on **Lord of the Rings Evolution**, but since then I've fallen in love with sketch cards and the artwork people love to collect.

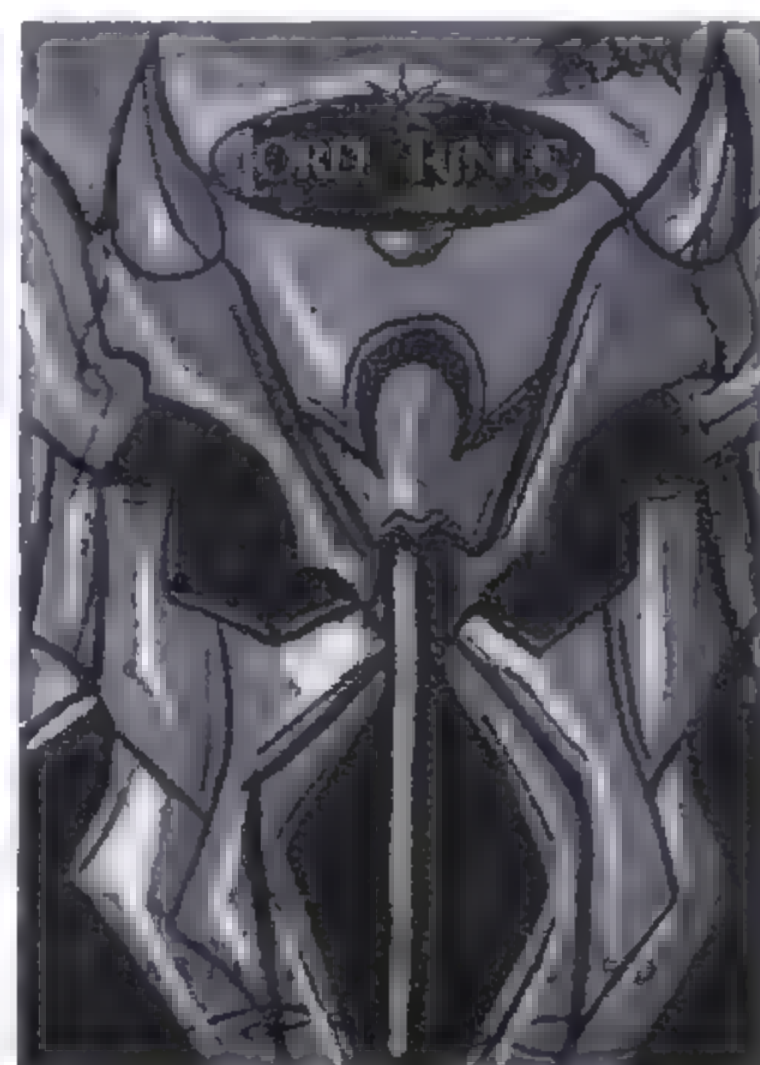
To be involved with The Wizard of Oz trading card set was a dream come true as there are 20 other talented artists who also busted their butts to do this stuff! My dream is eventually to work for Marvel or DC Comics, and I hope that one time, before I get too old to do this, I will get that chance. I have been drawing for independents for almost four years, but now I'm hoping that this sketch card career really steamrolls forward.

Have a Nice Day Everyone!

Rich A. Molinelli

<http://www.mankindram.com>

e-mail – [ramolinelli@gmail.com](mailto:ramolinelli@gmail.com)



Sketch



# WHERE GOOD ARTIST GO BAD!

Advice from former publisher Mike Gagnon, joined by Chris Ryall of IDW & Erik Larsen of

## Image Comics

by Mike Gagnon

If you're reading *Sketch Magazine*, there's a good chance you're a comic artist, and in many cases a comic artist trying to break into the very competitive field of comics. Of that group there is going to be a segment that are very talented and quite accomplished. A portion of those people are not only very talented, but also for the life of them can't find work.

How do I know this? Aside from professional experience as a writer and former publisher, I had an interesting experience while traveling the convention circuit in the spring of 2006.

It was a late Saturday afternoon and things were winding down on another fruitful convention day when I was approached by a very energetic young man. He came to the table and asked about my experiences in writing for comics and working with publishers and artists. He even had a sample tear sheet of his art, which I must say, was breathtaking! We discussed the comics industry and I was a little surprised to learn that he had been submitting work to nearly every publisher in the industry, and was barely getting any interest. Okay, he was getting flatly rejected by any publisher worth naming. I told him it was puzzling, and when he offered to bring by some of his rejection notices I told him to feel free and bring them by for me to see.

On the final day of the con the young man had all but disappeared from memory. Meeting that many people in a three day span can do that. Out of the crowd a familiar smiling face came down the aisle with a bundle of paper under one arm, making a beeline for my table.



He came waving a rejection letter from a heavy hitter in the comics industry. He spoke briefly about comics and as I began to read his letter, he began to voice his frustration, citing many excuses and reasons why this publisher was obviously insane in some way. I should mention that the letter was very professionally written, a short cordial note that even concluded with wishing the artist the best of luck with his career.

To illustrate a point here, rarely does someone merit a personal letter. After over a half-decade in comics, I still jump for joy if I get anything other than a form letter, even if it's a rejection. This artist also told me that he personally found the rejection letter offensive and wrote a negative response letter back to the publisher. I thought about telling him why that was probably the most unprofessional thing he could have done, but decided to wait and see what

else I could learn about his approach.

Despite the nicely-written rejection, I was still a little fuzzy as to why any publisher wouldn't jump at the chance to hire this obviously talented young man. That's when he said it:

"Do you wanna see the submission I sent them?"

"You have it?" I asked.

With a big bright grin and excited eyes he said "Yep".

As it turned out, the artist had given specific instructions to return his submission and had included an envelope with return postage. Here's something to take note of: never expect to get a submission returned even if you ask for it, unless you've sent along proper postage at the bare minimum.



Anyway, I took this torn envelope from the young man, opened it up and looked through the contents. As I expected the artwork was amazing, and dare I say, well into the professional standards at any publisher. Then, as I moved beyond the lush and expertly crafted art, I stood horrified.

The artist's cover letter was sloppy and full of typos with errors in grammar and spelling. Also, the tone of the cover letter was stand-offish, warning that if they didn't hire him someone else would, and that someone else would make gobs of money off of him. Among numerous other errors were also his resume' in place of a Curriculum Vitae (learn the difference), which of course included highlights such as the school he got his eighth grade diploma from, as well as the part-time job he held as a grocery bagger.

I had to ask "Did you follow the submission guidelines?"

Not surprisingly the young fellow happily replied "Nah, I didn't bother. I figured I don't have time to look up the guidelines for every publisher, so I just made a bunch of copies of the same submission and sent them all out. It can't be that important can it?"

To me, this was a clear case of an artist who had all the talent of a professional illustrator, but was losing out on the opportunity to break into the business based solely on taking the wrong approach when contacting publishers for work.

Unfortunately there are many artists out there making the same mistakes, and it's about time someone lent a guiding hand to those poor souls. Just in case you need a little more convincing that what I'm saying is true, I've brought along Chris Ryall, Publisher of Idea + Design Works (IDW) Publishing and Erik Larsen, Publisher of Image Comics, who have been generous enough to make time to offer up some of their knowledge and experience as well.

## 1. Submission Guidelines -

This may seem like the most basic of things, but I assure you from my own experience that a large number of submissions are rejected based on the fact that the prospective artist did not bother to read and understand the submission guidelines. Not every publisher is looking for the same thing presented in the same way. Some want a finished book, some want a pitch, while others just want to see that you can draw sequential pages. Read each publisher's submission guidelines individually and understand them. Follow them to the letter when you make each submission. If you've looked on their website and you still can't find the submission guidelines, then refer to the website or a comic for a mailing address or e-mail address (notice I didn't suggest you should call).

When you make contact, be polite and professional. Simply ask for the submission guidelines. If a publisher is not taking submissions, they'll let you know. If you never hear from them again take it to mean they aren't interested.

Bottom line: don't send a submission unless you have the guidelines and are able to follow them to the letter. Don't expect the submission to be returned after you send it. Just include a self-addressed stamped envelope for a response letter. If you do send a self-addressed stamped envelope, be sure to include proper postage. If sending a submission to a foreign publisher, you need to include foreign postage. U.S. stamps won't work.

**Chris:** "Well, the biggest reason (to follow guidelines) is it saves potential creators time and money. I've had notices clearly posted on our site saying we're not accepting any submissions at this time and then gotten elaborate, and expensive, submissions that say 'I know you don't want other submissions, but you'll want THIS ONE.' Or I get sent lots of print copies that ask for samples back, when our guidelines ask for electronic samples only. Ya gotta follow the guidelines—that's your basic step one as far as getting your material

looked at. And yet so many people don't do that."

**Erik:** "It separates the men from the boys. There are always going to be those who TALK a good game. This forces folks to put up or shut up. We want to see FIVE finished pages—written, pencilled, inked and lettered. We want to SEE that you can do what you claim to be able to do—and we want an outline of the series."

## 2. Quality Company Oriented Work -

I can't tell you how many times I've personally experienced opening a submission and being turned off by a cover letter from an artist that states "This isn't my best work." Similar things happen in person at conventions. Telling a publisher you didn't send them your best work is like screaming out that their opinion isn't really that important to you and you don't care if you get the job. If it isn't your best, don't submit it. No exceptions. Send only your best work.

Also, keep in mind that each submission should be tailored to each company and feature the characters from that company. The only place a submission of Spider-Man artwork should ever arrive is at Marvel Comics and Batman art should only arrive at DC. Most publishers don't care if you can draw characters published by their competition. It shows you're unfamiliar with that publisher, and it doesn't prove you'd be able to do good work for them. The only exception is if you are pitching your own original or creator-owned series. The publisher or editor you are sending to should always dictate the content of the submission.

**Erik:** "Good artists really aren't having big problems other than the basics. There are guys that think it just has to look good—but it needs to both look good AND read good. Too often stories are simply incomprehensible. You can't follow them—the characters aren't interesting or compelling. Good artists aren't always good writers and the end result is either dull or nonsensical. Often these guys will farm things out to a pal and that's really not such a terrific solution.



Just because you like to hang out with somebody it doesn't mean they have talent.

Another is character design and names. The characters will look generic or ugly or ridiculous and they'll have 14-syllable names that are impossible to pronounce. 'Charybdis' may have literary cred, but it's a lousy title or name. Ultimately, you want readers to be able to ask for your book by name and be able to talk about your characters without tripping over their tongue. These sorts of things are generally worked out, however. If it's a decent pitch but lacking in certain areas—we'll make suggestions and help bang a book into shape.

The biggest problem is not with good creators, however—it's that guys are submitting things when they're not ready. A number of the submissions we get look and read as though they were executed by children. The work is incredibly crude."

**3. Phone calls** – I can't even list all the publishers who specifically state not to call them about submissions, but people still do it anyway. Publishers and editors are busy guys and they aren't sitting around waiting for your phone calls. Even when an artist is on the job with a publisher, phone calls should be kept to a minimum, for only important business matters. Let the editor call you if he needs to talk. If an editor only has a small amount of time to talk on the phone with people actually working for him, he has even less time to entertain lengthy chats with someone looking for a job. I've dealt with artists who have called several or more times a day, for no particular reason, even leaving messages saying "Where are you? I've called several times. I can't ever get a hold of you." I had just gone out to get groceries! If you do call don't expect a response in an hour or two, think more like a few days, minimum, that's how busy they are. Bottom line, don't call.

**Erik:** "Don't call unless you're a seasoned pro with a resumé as long as your arm—otherwise it's bad form. We really don't want to answer phone calls about this stuff

day and night. Our priority is always getting books out—wading through the slush pile takes a back seat."

**4. The intimidation tactic** – Are you an artist or a mob boss? This is by far one of the most misguided approaches commonly seen in submissions. The cover letter will usually state that the artist knows just how good they are and is often followed by a statement to the effect of "If you don't hire me, your competition will and they are going to sell a million copies and make a ton of money." A good editor will see right through this submission and pitch it in the trash. Trying to intimidate an editor into assigning you work is a red flag that you aren't confident enough in your own skills to get the job on the merits of your work. It's an insecure attempt to get hired. This can often be a sign of problems that will arise in the professional behavior of the artist after he is given an art assignment and will warn a good editor to steer clear of this person all together.

**5. The angry response letter** – Often seen as a follow-up to the "hire me or you'll be sorry" style cover letter. Nine times out of ten if an editor decides that your artwork isn't right for their needs they will send a polite and professional form letter letting you know they cannot use your work at this time. Many amateur artists see this as a personal insult to them and their work. Their hyper keen intellects tell them that the best course of action is to respond with their own letter to the editor slamming them, the publisher, and their product. Telling them they're idiots and they don't want to work for that company anyway.

Notice I said amateur. Those are the only people who respond in this manner because those people will always be amateurs. They will never find work with that kind of attitude. This is a tough industry and you have to be prepared for rejection. Nay, EXPECT rejection. I will make a promise to every reader of this article that you will build a much larger collection of rejection letters than you will acceptance ones.

Even if you don't get hired just keep the response in the back of your mind and apply it towards the future development of your talent (especially if the editor gives you some pointers in his letter). Keeping a mature and level head will always leave you with more doors open and opportunities for work. You can always send a new submission to an editor who has rejected you in the past. The only thing exploding at an editor will guarantee is that the next time an envelope with your name on it arrives in his office it will land in the trash unopened.

**Chris:** "(I) usually just (get) angry phone calls. Those hurt more than angry e-mails, because I often think I'm trying to help with constructive criticism, but then you hear the hurt in someone's voice and realize they didn't take the point the way it was intended. It just has you wondering if it's not better to just say 'no' instead of 'no, because...'"

End of Part One!

**Mike Gagnon** currently works as a freelance writer and professional author and lives in the frozen climes of Canada. Mike is the author of the hit humor graphic novel "Monkeys & Midgets" from Open Book Press.

Submission Guidelines for IDW can be found at [www.idwpublishing.com](http://www.idwpublishing.com)

and Image's guidelines can be found at [www.imagecomics.com](http://www.imagecomics.com)





SKETCH POSTAGE  
0.23

## Letters Forum

Hi

I am Alison Davis Lyne, freelance illustrator and subscriber to your **Sketch Magazine**. I've illustrated six published children's picture books, and I am exploring the world of graphic novels and sequential art. I've very much enjoyed your last few issues of **Sketch**, especially those that talk about the "How To" side of things.

I am working on an idea for a small graphic novel, which I've "pitched" to a non comic publisher. My question is to those, like yourself, who have done both writing and editing for comics, what is the "usual" sequence for working on a project? (I hope to both write and illustrate (B/W) the entire project.) Do comics editors usually want to see the entire "script" before getting the pencils done? Or does a hopeful author/illustrator just present the whole set of pages already written/drawn? Or something inbetween?

Knowing full well that the "mainstream" publishing industry has a certain way of handling author/illustrator packages, I'd like to get some idea how the comics side of things normally works. I'm betting if the mainstream publishers decide to get in on the graphic novel side of the market, their work flow will be a melding of the mainstream workflow (i.e. author subs a ms., editor edits, gives to AD to get illustrator, who then completes project) and the comics side of the publishing industry.

I try to specialize in historical illustration, so my MO is definitely not "superhero" but I am very interested in sequential art (i.e. Scott McCloud's **Understanding Comics** and **Making Comics**). I am hoping that mainstream publishers, fiction and non-fiction might be interested in expanding their lists to include some form of comics art. To start out, I've done a small 5 pager.

Thanks for taking time to read this and hopefully answer. I didn't particularly mean this for the LETTERS column but didn't see your direct email at the bottom of your column. I edit a column ART TIPS for the SCBWI (Society for Children's Books Writers and Illustrators) Bulletin, and I very much admire others who are interested in connecting those interested in a certain genre.

Alison Davis Lyne,  
alisonalyncart.com

<http://www.lyncart.com>

Good letter! Trust me, the Letters Column is as good a place as any. Your concerns may touch on something someone else might like to know or hear about, so no worries there!

Every publishing house may have its own list of guidelines for submissions. Some want to see an outline along with some artwork to have an idea of what they might be looking at. Most are happy to send you

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. However, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter-writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or malice/menace is not of interest. Unless our editor does it.

Please send your e-mail messages to [sketchletters@bluelinepro.com](mailto:sketchletters@bluelinepro.com). With all letters, please state clearly if you want to have your address in print. We look forward to hearing from you.

those guidelines if they haven't already posted them on their website if they have one.

If you've already been published, what was the process you went through? In some ways it may be similar to looking for work for hire assignments, but the emphasis and responsibility falls mostly on you.

Are there graphic novels you admire? Look to them as a model perhaps, or as a source of information!

Good luck! And keep us posted.

Dear Sketch

I received my copy of Sketch magazine, and I was very happy with the information in it. With the information in it, I especially enjoyed the Ethan VanSciver interview. I hope to see more interviews in the near future so keep up the good work.

Allen Christopher Trembone  
Allen,

You'll see an interview every month along with as many features and articles as we can cram into the thing!  
Thanks!

Dear Drawing Gurus,

I have been a long time, regular reader of your magazine. I have enjoyed reading interviews with some of my favorite artists and those who I am not familiar with but am now. Because I am a avid reader of your periodical and a comic art enthusiast I would like to suggest an interview for a possible future issue. Please interview Frank Quitely. I find his style and technique to be engaging and evolving. Because your magazine showcases integration of technology and art, Frank would be quite topical because of his recent transition from paper to digital art in the pages of the top selling **All-Star Superman**.

Again, I would love to see an interview with Frank Quitely, accompanied with copious sketchbook material. Thank you for your attention.

Tom Karpe

Tom, I would love to add Frank Quitely to the interviews we have done here at **Sketch**. The problem can be one of logistics, though. Getting to Mr. Quitely and getting stuff from his sketchbooks may be tough, but we'll keep trying!

Dear Sketch,

Just a short missive to say I just received my first issue and to send my 20 word ad. Your magazine rocks and I sincerely hope it continues to thrive.

I'm a tattooist and artist and I've still learned techniques from **Sketch** and I thank you for that.

On that note I'll close yet on a sincere note, I hope this missive reaches all Sketch staff in the best of health and spirits and may whatever God there may be smiles upon you!

Sincerely

J.C. BoBo

J.C.,

Thanks very much for the kind words! I hope you continue to get worthwhile material and information. We keep trying harder and as long as there are pros willing to share their knowledge and techniques, we'll keep doing it, issue after issue!

Dear Sketch Magazine

I've read every issue of **Sketch**. I've watched your magazine go from glossy with a little color publication to the current non-color and flat paper stock magazine you're currently producing. When are you going to realize that you need to produce a magazine that represents the comic book industry with respect. You need to go full color with glossy pages like **Wizard** magazine.

William Avery

William,

Times are hard and that includes the publishing business as costs (continue to) go up. The bright news here is that I think we've found another printer who may be able to get us back to the glossy paper with color! Hurrah!

On the subject of respect, I really don't think you can equate that with the kind of paper we print on. My idea of respect for the industry involves forming a link from the pro to the up-and-comer, sharing tips, tricks, techniques and maybe some thoughts. You don't say anything about that, though, which to me seems to a bit more important. I understand your concerns. I really do. However, I don't think anything about the printing of the magazine has anything to do with respect, only the budget and facilities available.

Look at the message. Is it worth the paper it's been printed on?

Thanks for writing!

Send all your letters and questions to:  
Sketch Magazine, 166 Mt. Zion Road,  
Florence, KY 41042  
or email  
[sketchletters@bluelinepro.com](mailto:sketchletters@bluelinepro.com)



## The Art Of Rafael Kayanan

Read Rafael Kayanan's resume and you will be amazed at the sheer variety of work it reveals.

He has designed action figures and storyboards, been a fight trainer on a movie, and drawn for the big name companies in the comics industry like Marvel, DC, Dark Horse and Image, among others.

I first remember his work on *Firestorm* for DC and I'm very pleased to present you with examples of his incredible work.

To see more of his published work, sketchbook stuff and commission pieces for yourself, you can visit his website at: <http://members.aol.com/kayanancomicart>

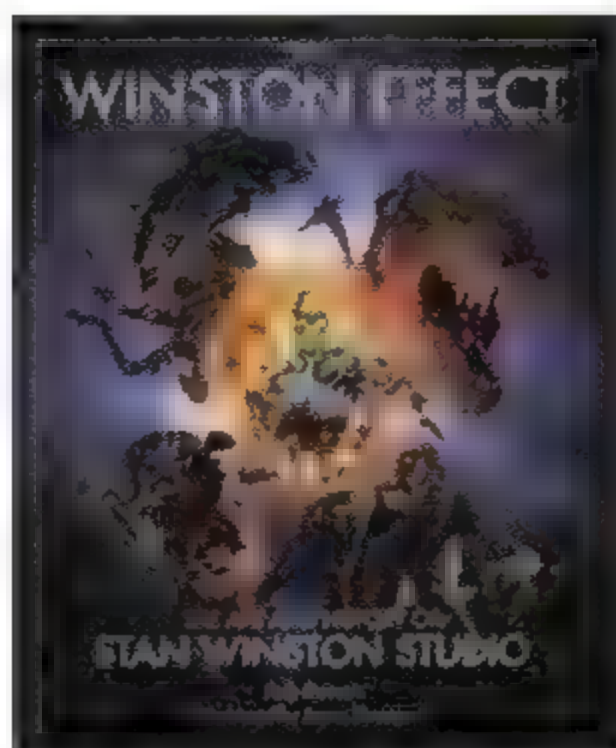








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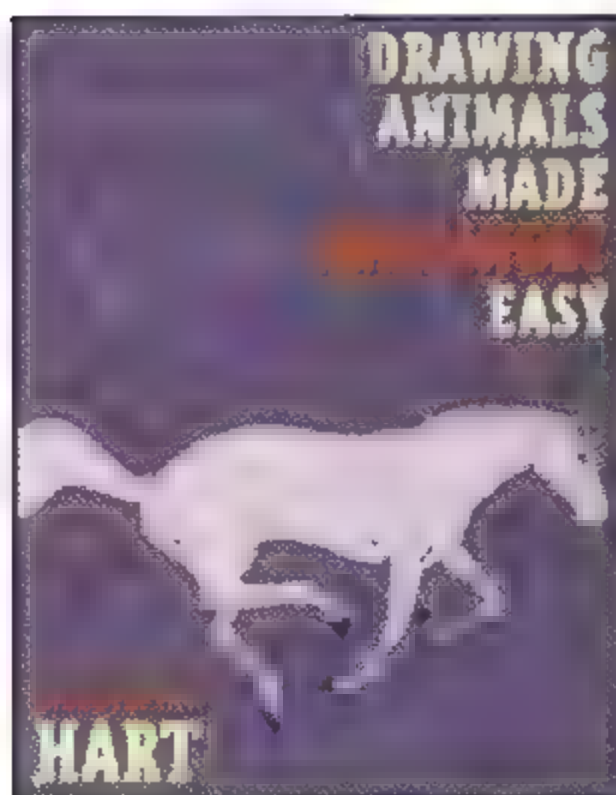
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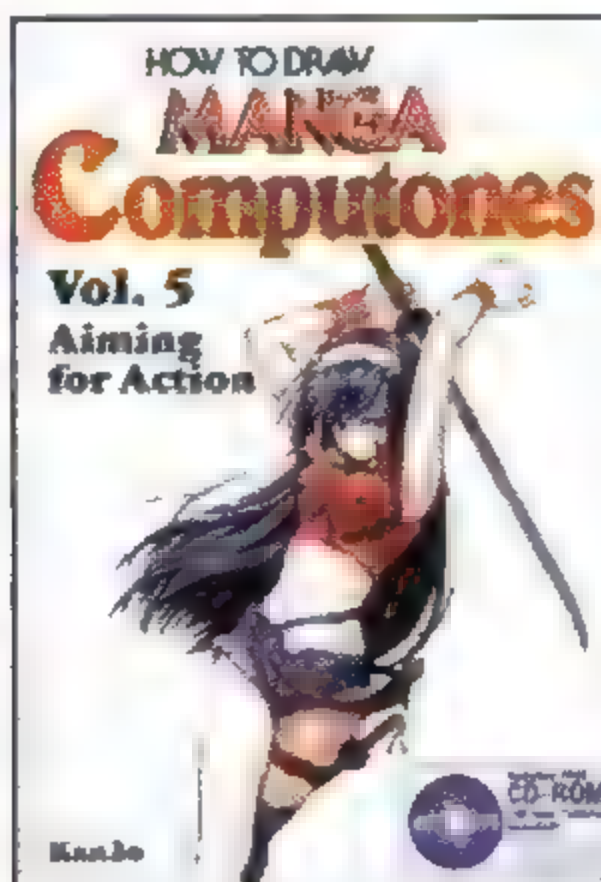
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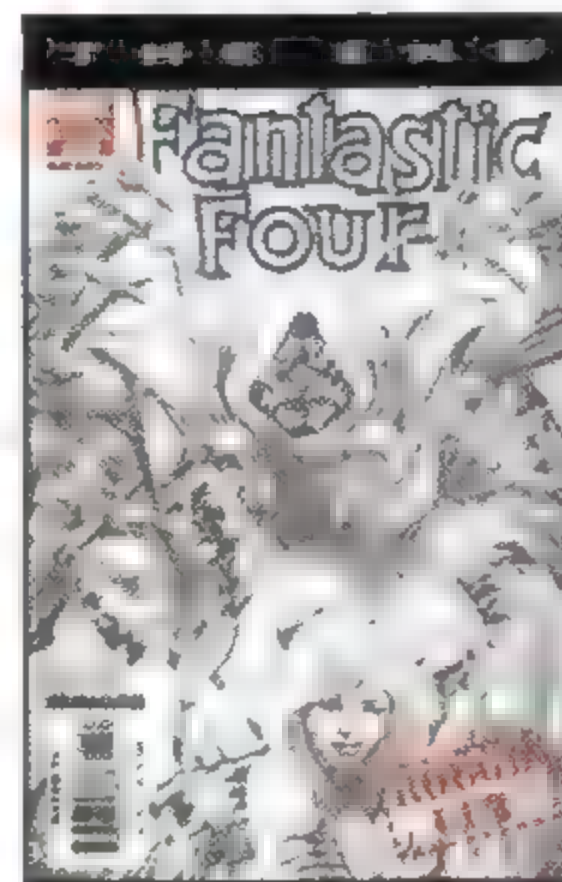
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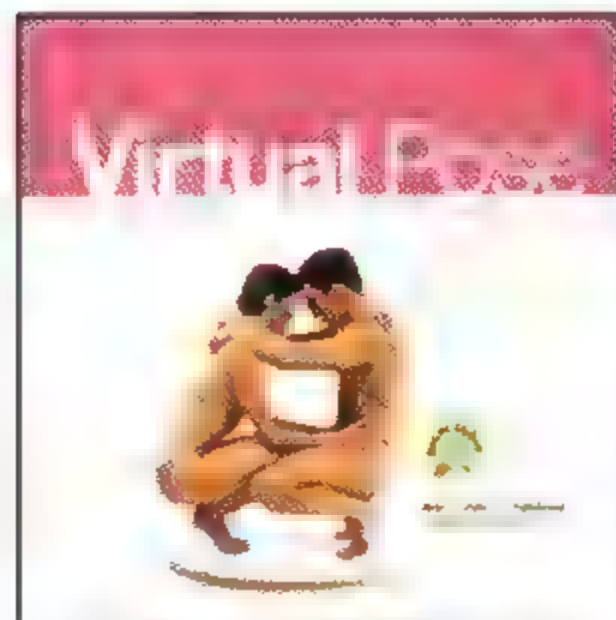
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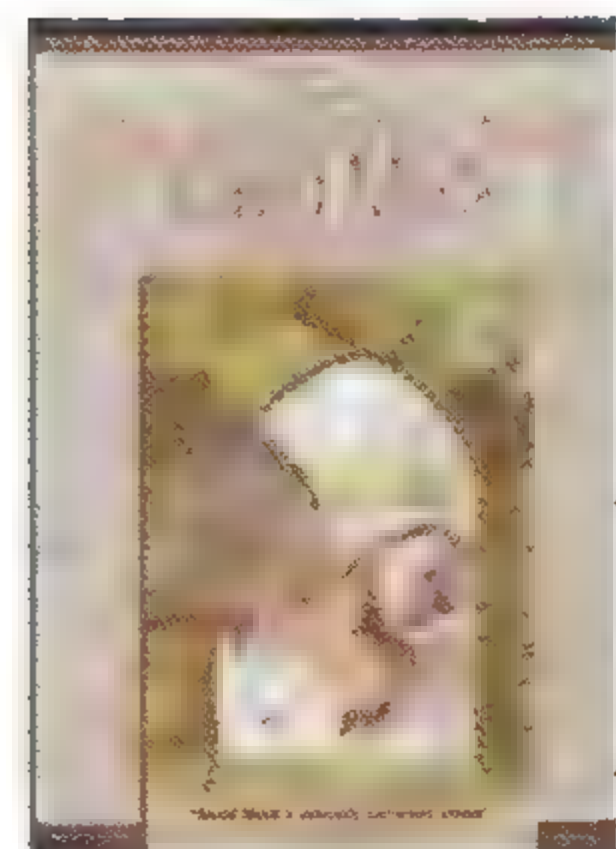
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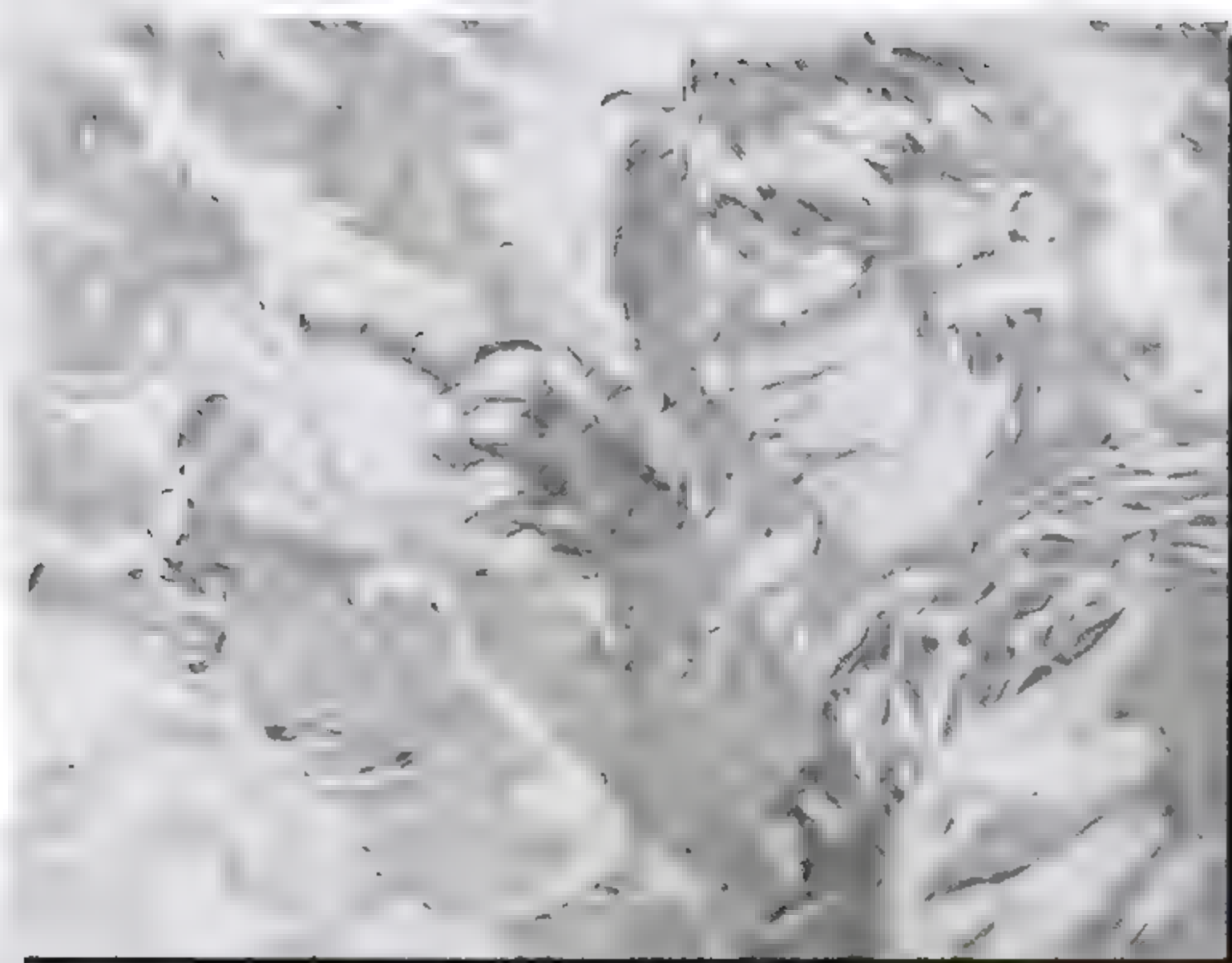
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Pencils



Inks and Greytones



Colors ( See colored version at [www.blueinepro.com/sketch.htm](http://www.blueinepro.com/sketch.htm))

# the Steps PAINKILLER JANE COVER

by Joe Quesada  
and Jimmy Palmiotta



# STEP INTO THE LIGHT

by Scott Keating

I haven't had a long career coloring comics. I'm pretty new to the whole thing, but I still get a lot of people asking me how I do the job I do. They usually focus in on things like which program I use ( Photoshop ) which method I prefer ( Layers over Channels ), and what tools I use ( Lots ). Whenever I get asked this question, I usually have to explain to them that the tools are mostly irrelevant to the end product. You can learn which buttons to click from any random tutorial on the net. I never had a teacher.

I've always looked at color in comics as the soundtrack; it adds an emotional undertone which puts emphasis on the mood and action played out in the pencils without overwhelming them. My first job is to read the script, even before I look at the artwork. I want to understand the whole arc of an issue ( or graphic novel ) so that I can plan out what colors and what changes of color make the most impact. Sometimes this means using color as a symbol or an icon to lend impact to the appearance of a character. It works something like a character's theme from a motion picture score. This is something that can't really be taught, it's just a matter of thinking through the storytelling process and making decisions about where to let the color speak out and where to let it fall back.

Beyond that, there are some technical things which are important to understand. Decisions to be made beyond thematic ones. These are the things that colorists really need to be taught. Coloring is Lighting. Color is just the reflection of light in a scene. So really, in order to color something properly, you really need to understand how light works. This is so that you can create naturalistic lighting schemes, but also to know which rules can be broken in order to create something more stylistic.

So, let's take a look at this image I've drawn. It's a typical sci-fi cop in a generic Chinatown alley. I've drawn it without much in the way of lighting in order to make this tutorial more flexible. Also, it's been drawn in a very flat way, with the line work of the background fighting the line work of the foreground. This is occasionally the case in a work situation, even in pencils from professionals. In this case, your first priority as a colorist is clarity. In fact, no matter what the quality of the image you're coloring is, your first priority should be clarity. It doesn't matter how great your highlights are or how beautiful the colors, if the image can't be understood at a glance, then you're failing.



figure 2

Okay, so I've looked at the script. The story is fairly realistic and the artwork reflects that. It's basically a police procedural in the manner of Law and Order or Homicide. So, as the colorist, you can decide how to best depict this overall feel.

Well, let's start with just laying out the basic color scheme for the scene. I've decided to make it an overcast day so there won't be too much in the way of color, things will tend toward grey. This step is basically a way of filling up the panel with color so that you can get a feel for an overall color-scheme. Don't leave large areas of white to distract your eye. This is especially important with digital coloring, since white areas are like having someone shine a light into your eye while you attempt to assess the quality of a color. Fill everything in right-away, maybe even add a gradient to help you out with the direction of the light. In this case, it's an overcast day so the light will be diffuse. This basically means that the sunlight in the sky is scattering through a layer of water/clouds. So, instead of a point of light like the sun, you have one giant light the size of the sky. This is important to know.





figure 3

Different lights cause different types of shadows. In the case of diffuse lights, you get very soft shadows. (Figure 3)

If you look at this next step, you can see how I've indicated the direction of the light by adding highlights and soft shadows. The highlights will basically occur wherever a surface is perpendicular to the light source. If you've colored the first step using mid-tones, then it should be no trouble to work out a nice high-light range as well as a shadow-range. Also, since it's in the afternoon, I've decided that the lights will be on, this adds a little orange and yellow

light to the alley wall behind him. You'll notice that the street outside the alley is also receiving more light than the alleyway. This achieves two things. It's more realistic. It's also a way of creating depth. There is now a clear separation between foreground and background. (figure 4)



figure 4



figure 5

Here I've added what I call secondary light sources. These are basically things outside the range of whatever the main light is (The sky in this case). I've placed a fluorescent light above and in front of the character. This throws sharper highlights onto the figure, as well as some sharp shadows. It also gives the viewer the impression that the image extends beyond the panel. Placing light sources off-screen is a great way to add 'space' in the viewers mind. Also, this secondary light eats into the shadows a bit, adding reflected light from below as well as above. Once again, this also adds more depth and clarity, since the foreground contains more contrast than the background. It leads the eye to the character. (Figure 5)

Finally, I add some finishing touches. I've added some haze in the background, suggesting moisture or fog in the air. Also, I've taken the sky and totally blown out the highlights. This is some-

thing that occurs in photography when you set your exposure for something dark, like an alleyway. If you can imagine a scale of 1 to 10 being the total range of tones from white to black, then pick a range of 5 anywhere on that scale. This 5 tone range is what a camera can 'expose for' at one time. Meaning that this smaller range, becomes your new scale. Anything outside of that range is either much darker or much brighter. Tones which reside far outside your range tend to go totally black or totally white. So, in this case, the alleyway might sit somewhere in the 2-7 range. While the sky is 10 (Total white). This causes it to be totally blown out, which also causes bleeding into the tones around it, accounting for some of the haze as well as the obstruction of some of the image. I also pushed some of the background toward blue, just to give it some of the 'shot on tape' feel of a television show. (Figure 6)



figure 6





figure 7

So, is that the only way to color this image? Of course not. That's one example for one particular feel. Suppose the script read something more like *Bladerunner* or any other sci-fi noir. The night would probably be warm and muggy, uncomfortable. Let's start again with our base colors, this time tending toward warm colors. Also, I've added a gradient which leads from lower left to upper right. This just gives me a general impression of the light coming from the street and into the alleyway. The image is generally a little darker than the first, since it takes place at night. Also, the lights are all on now, and sit in the high range of tones. (Figure 7)

From here I add the shadows and highlights. This time, most of the light is coming from behind the character. It's throwing light onto the edge of his figure, popping him off the background.

He is also casting pretty sharp shadows since the light hitting him is coming from a relatively small light source. I've added a reflection on the wall from one of the lights to give the impression of a damp and hot evening. Already the image has an entirely different mood from the first version even through the line work is identical. (Figure 8)



figure 8

Next, I've added some cool secondary light coming from a source below the character. This is a simple way to add mystery to the scene. Whereas the first example was somewhat naturalistic, this is more of a film-like lighting situation. It's a little staged, but it gives the scene an instant feeling of unease. Lighting rarely comes from below and when it does, it makes things seem slightly out of the ordinary. Also, using a contrasting cool light in the foreground of a generally warm image allows you to separate foreground and background. Always remember that clarity is the most important aspect of your job. However, in this case, using smart lighting techniques, you've enhanced the visual as well as added to the storytelling aspect of the panel. (Figure 9)



figure 9

Finally, I added some glow to the neon signs, this helps sell the heat of the evening, as well as adds a film-like effect. In addition, I've added some rim-lighting to the character on top of the line work. This is typical of film-style lighting, and if you watch a lot of movies you'll start to see just how often it's used. Not necessarily a realistic lighting situation, since it's bright highlight coming from some hidden light-source, but it achieves a film-like effect while also helping the character pop off the background. Just by changing the color scheme the image is totally different from the previous example; and, by using filmic lighting schemes, rather than video or television, you can create a totally different feeling in the viewer.

Next issue a slightly different approach to coloring this piece of artwork.

Scott Keating





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# Inside Sketch This Month . . .

## CONTRIBUTORS



### **Robert Wayne Hickey**

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a new Blood and Roses project in the works that will be appearing at [www.bloodandroses.com](http://www.bloodandroses.com). Bob is one of the co-founders of Blue Line Art.

He can be reached at [bobh@bluelinepro.com](mailto:bobh@bluelinepro.com)  
[www.bluelinepro.com](http://www.bluelinepro.com) / [www.afterburncomics.com](http://www.afterburncomics.com) /  
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### **Mitch Byrd**

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects include a Blood & Roses portfolio and a creator owned project titled Kings of the Road from Afterburn Comics.



### **Bob Almond**

A comics fan since the age of nine, Bob instantly set his career goal on breaking into the funny book biz. After graduating with a BFA in illustration from UMass Dartmouth in 1990, Bob was hired at Marvel two years later to ink Warlock & The Infinity Watch after the departure of Terry Austin. During the next ten years working for Marvel he had an (ink-stained) hand in projects like Silver Surfer, Starmasters, Ultragirl, Star Trek: DS9,

Slingers and is probably most known for his 3-year critically-acclaimed run with Priest & Sal Velluto on Black Panther. Bob lives in New Bedford, Massachusetts with his wife Diane, 10-year-old son Nathan & cat Tux. You can visit his website The Bob Almond Inkwell at <http://www.almondink.com>

### **Gerry Alanguilan**

Gerry has been an inker for the past 10 years for **Marvel, DC** and **Image comics**, and have worked on titles like **Wetworks, Stone, Wolverine, New X-Men, X-Force, Fantastic Four, High Roads, Batman: Danger Girl** and the inking work I'm most proud of: **Superman: Birth-right**. After inking **Silent Dragon** in 2005 for **DC/Wildstorm**, Gerry has retired from inking to more aggressively pursue a more well-rounded career in comics, including his own project **Elmer**.



### **Bill Nichols**

As editor of **Sketch Magazine**, Bill welcomes the chance to educate and help other pros to pass along their hard-earned knowledge of All Things Comic Book.

Bill has inked for Knight Press (**StormQuest, Blood and Roses, Dead Kid Adventures**), Caliber Press (**Raven Chronicles, LegendLore, Magus**) and others. Upcoming inkings include **Spike vs. Dracula** from IDW and artwork for the short film **Zombie Prom**. And maybe a few other things...you never know...

### **Tom Bierbaum**

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.



### **Scott Keating**

Scott is a writer and illustrator who has been working in comics for several years. His artwork has appeared in a variety of publications including Fused: Canned Heat from Dark Horse comic as well as The Wicked West II: Abomination and Other Tales through Image. His work as a colorist can be seen in several series ranging from "CSI: Secret Identity" (IDW Publishing) as well as the Harvey Award Nominated "Elk's Run" from Villard.

### **Mike Gagnon**

For comic books Mike has written **The Unforgiven** for Lightningstrike Publishing, and **Mason: Sweet Sacrilege** for SMASH! Comics. I recently had a graphic novel published titled **Monkeys & Midgets** with several comic and graphic novel projects in production through various publishers and through self-publishing efforts. He's written books such as: **The Art of Gerard Gagnon, Easy Business Ideas** and **How to get published...** A manual on how to work and maintain a relationship with a small press publisher, all of them published by Open Book Press.

### **Johnny Lowe**

Johnny has been a comics fan ever since he stumbled onto a huge pile of them in the barber shop at five years old. He's written Judo Girl for Alias and is co-writer of the online comic Grounded Angel. He's lettered a number of titles including 10<sup>th</sup> Muse, Judo Girl, Gone South, Fixtons, Assassin's Guild, Grounded Angel, Mac Afro, DigitalWebbing Presents and Ripperman.



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